

Golden Hands 18

The complete
knitting,
dressmaking
and needlecraft
guide



Golden Hands 18

The complete
knitting,
dressmaking
and needlecraft
guide



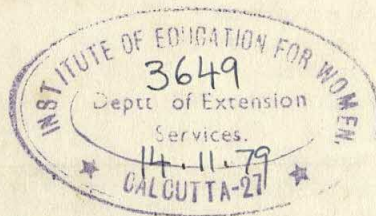
This book was taken from the Library of
Extension Services Department on the date
last stamped. It is returnable within 7 days.

--	--	--	--

3649

Golden Hands

Hamlyn House



Volume 18

Contents

Volumes 16 to 18 are a continuation of the previous books and extend and develop the techniques and designs already given for dressmaking, tailoring, knitting, crochet and embroidery.

There are chapters on how to create your own design details in dressmaking and on making up your own knitting and embroidery designs.

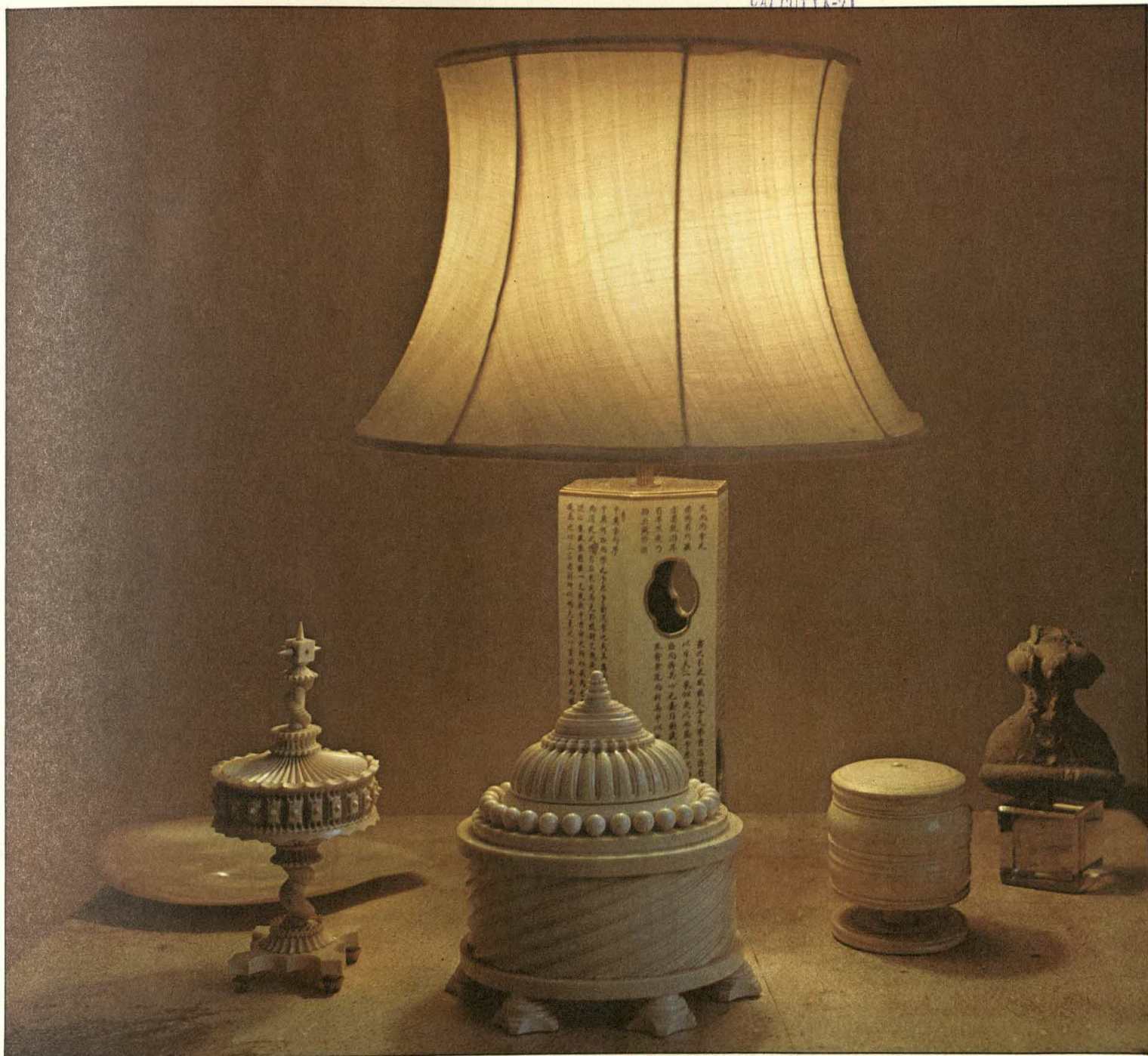
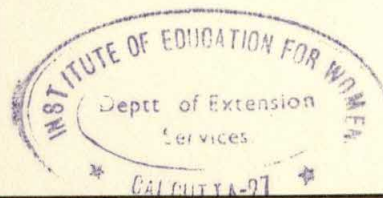
There is a new section on costume design including basic animal costumes—cats, tigers, rabbits—and twelfth and nineteenth century costume designs.

Also introduced in these volumes is a new look at special crafts—suede and leather crafts, hat making, enamelling, collage, bead weaving and batik are just a few of them.

These volumes begin again at page 1 but to avoid confusion the index numbers that relate to volumes 16 to 18 are printed in *italic*.

Costume Design	
Dress up in Vilene	254
Crafts	
Making lampshades	201
Suede and leathercraft	221
Dressing costume dolls	241
Making bead jewellery	261
Making fabric boxes	281
Crochet Pattern	
Lacy patterned jacket	288
Design in Dressmaking	
Braids	296
Home Crochet	
Wall-hanging	214
Window filigree	234
Table cloth in squares	274
Bedspread for an heirloom	295
Knitting Design	
Top and skirt make a dress	266
Knitting Patterns	
Jacket and skirt	208
Chevron stripes for children	228
Belted suit	249
Twinset for children	268
Machine Knitting	
Design attachments	206
Pattern maker chart	226
Working from symbols	246
Sleeveless jacket and trousers	286
Stitchery Design	
Lattice smocking	210
Metal thread embroidery	230
Pansy and anemone motifs	252
Flower cushions from two charts	270
Stitchery Pattern	
Blue town	213
Pattern for furnishings	232
Table cloth in blackwork	250
Two more flower charts	290
Tailoring	
Pt. 5 — Tailored sleeve, gauntlet and strap cuffs, sleeves with vents, lining a sleeve	216
Pt. 6 — Step, fitted and mandarin collars, setting sleeves, third fitting	236
Pt. 7 — Sewing the hem, finishing, hand worked button holes, final press	256
Pt. 8 — Lining a coat, lining a jacket	276

Crafts/making lampshades



Choosing shapes

Lighting plays an important part in home decoration, and a well-placed lamp with a tastefully designed shade can contribute a great deal to the restful atmosphere and charm of almost any room. When considering a shade, choose a style, size and colour that will not be out of harmony with the lamp base.

Colours and lamp bases

Some colours are generally thought to be more suitable for lampshades than others. Good colours include gold, pink, red and green, although any colour is acceptable

if it fits into the colour scheme of the room and enhances the overall effect of the furnishings. Generally, blue and dead white shades tend to give a rather harder light than gold and red.

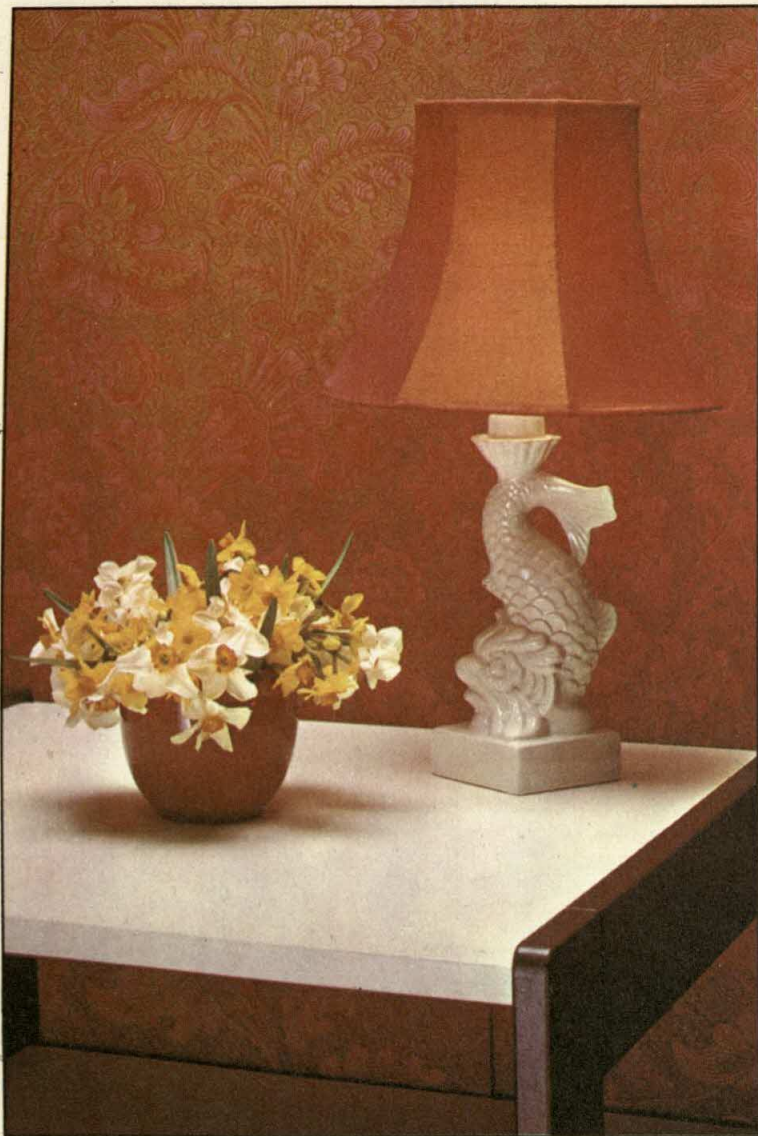
Bases for lamps require a lot of thought and it is advisable to take the base to the shop when choosing the shade frame, to see that the size and shape balance the base. A wide variety of ready-made bases are available but it is often possible to pick up a lovely old vase in your local junk shop and convert it. Old brass and silver candlesticks also make elegant bases and it is often worth spending a few pounds to have them properly converted. Wine

decanters and bottles rarely make good bases for lampshades.

Cover material and lining

When selecting cover material for a soft lampshade, choose a fabric with plenty of 'give', eg crepe back satin, rayon dupion, wild silk and Thai silk. Heavy furnishing fabrics, cottons, nylons, and materials that do not stretch are not suitable for fitted lampshades.

Crepe back satin is the best choice for the lining as it has plenty of give, is reasonably priced, has a shiny surface to reflect the light, and is very easy to work. Jap silk is suitable for small shades only and it is



▲ Instructions are given for making this empire lampshade

not as easy to use as crepe back satin. The lining of a lampshade has two purposes; to hide the struts, particularly with pendant shades, and to give warmth to an otherwise cold light. A peach or pink lining, for instance, would give a warm glow to a white cover. Different effects can be achieved by using coloured linings. A white lining reflects the light and is a good choice when the cover material is dark.

Trimmings

Trimmings can make or mar a lampshade. Before deciding which trimming to use, first consider the type of lampshade being made and the room in which it is to be used. Tailored shades often look most effective with a plain trimming and are easily spoilt by a fussy one.

There are many attractive commercially-made trimmings from which to choose, in various widths and textures, but for a tailored effect try making the trimming

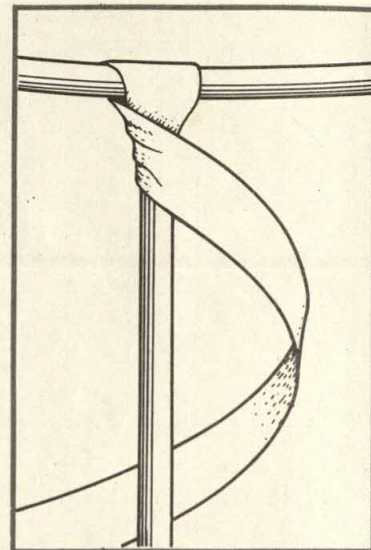
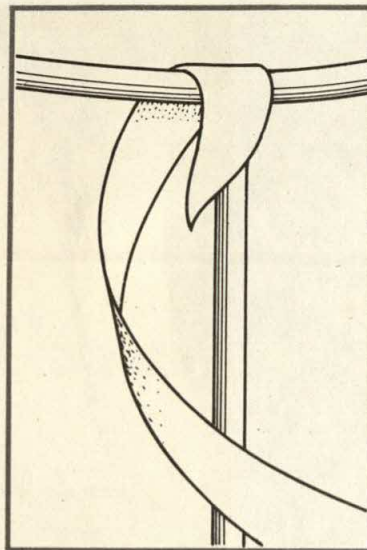
from a piece of crossway strip cut from the cover material. A well made and well applied crossway strip can look most elegant. It should be made with care and needs 'practice to make perfect', but is well worth the extra effort involved. Metallic braids and laces look well used in conjunction with a crossway strip trim.

Frames and fitting

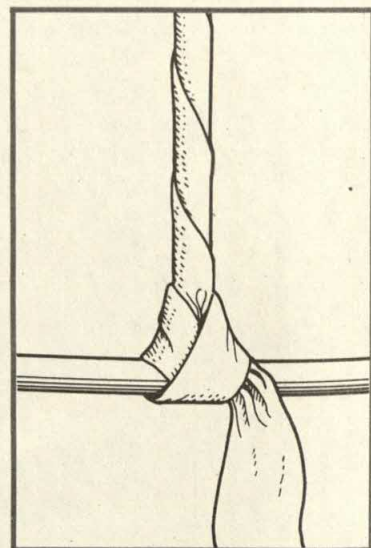
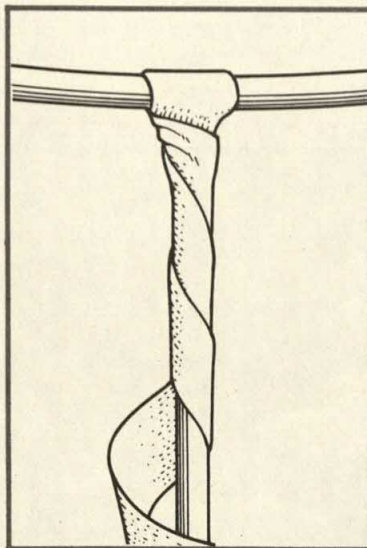
The frame and fitting is the first consideration and is the basis of a successfully made lampshade.

Choose a frame made from a good firm wire (copper if possible) and one free from rough edges. If necessary file down any rough edges or they may poke through the binding tape. Check also that the frame is not bent because this is difficult to remedy.

It is advisable to paint the frame with a good gloss paint (allowing a day or two to dry thoroughly) as this reduces the risk of the frame rusting when it is washed.



Above left and right: first two stages in taping, figure 1



Above left and right: winding and finishing off

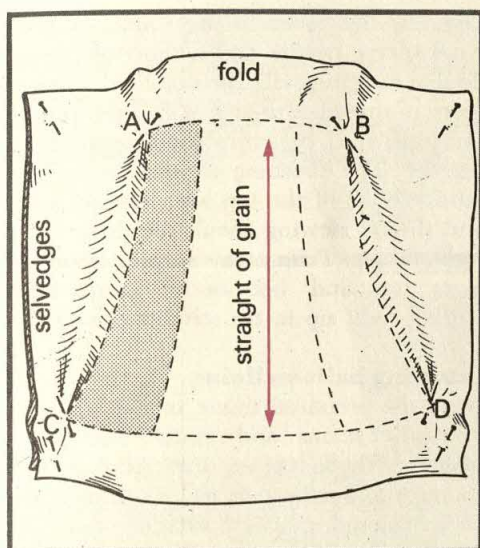
Making an empire lampshade

To make a 10 inch bowed empire lampshade with a balloon lining you will need the following:

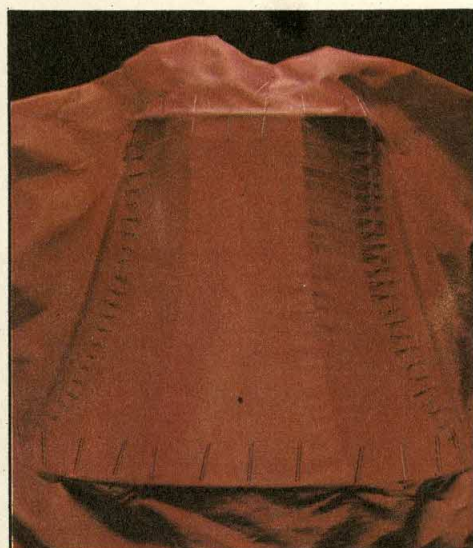
- ☐ Sharp pair of scissors
- ☐ Needles—sharps 9 for making silk shades
- ☐ Steel dressmaking pins or glass headed pins
- ☐ Good adhesive—UHU
- ☐ 3/4 in lampshade tape
- ☐ Soft pencil
- ☐ Thimble
- ☐ Matching silk
- ☐ 1/2 yd 36 inch fabric for the cover
- ☐ 1/2 yd 36 inch fabric for the lining

Binding the frame

This is a vital process in the making of a lampshade; if it is not done well, the cover and lining will be loose and baggy instead of taut and firm. For each strut allow twice its length in tape. For top



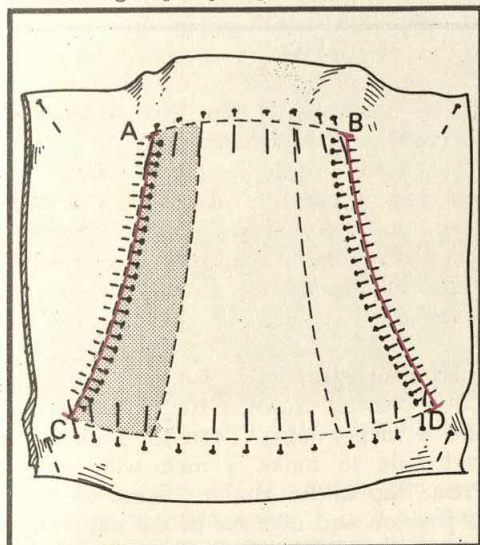
▲ 2. Placing the first four pins, figure 2



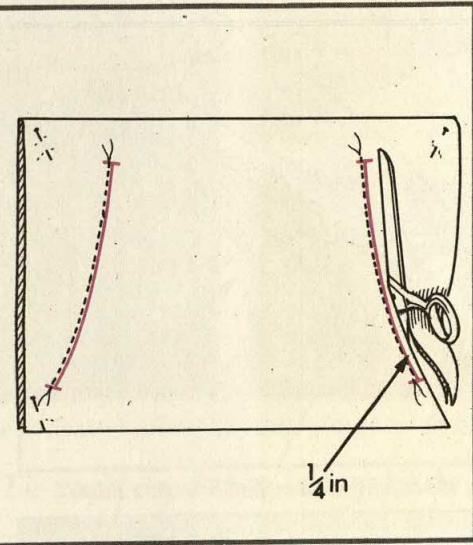
▲ Side struts, top and bottom pinned



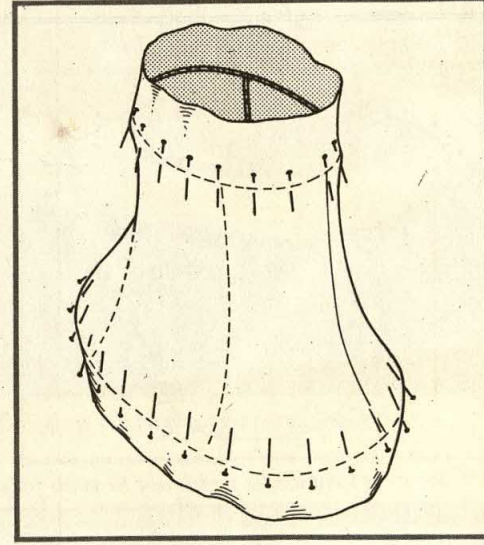
▲ Showing the inside at this stage



▲ 3. Marking struts with a pencil line



▲ 4. Cutting along machining line



▲ 5. Pinning top and bottom rings

and bottom rings allow twice their circumference. If too much tape is used the struts become bulky and uneven. Great care must be taken when taping the frame to ensure that the binding is both tight and smooth on the struts and rings. Tape each strut separately and then tape top and bottom rings. Always start and finish taping at the join of a strut and ring, otherwise the tape may work loose. Knot the tape exactly as illustrated. No sewing is necessary, except when braiding rings for hard lampshades where there are no struts (figure 1).

Fitting fabric onto frame

Fold the cover fabric in half and, with right sides together, place one pin in each corner to hold the pieces together. Place material onto one side only of the frame with the fold at the top and the grain running from the top of the frame to the bottom.

Place a pin at A, B, C, and D to hold

the fabric to the frame (figure 2).

Start pinning fabric to the side struts (AC and BD), placing pins in every $\frac{1}{2}$ inch. Do not pin on top and bottom rings yet, although some wrinkles will appear on the material. Check with the photograph illustrating this stage.

Make sure pins are placed on the side struts with the heads facing the centre of the lampshade—this lessens the risk of damaging clothes and body. Now pin the top and bottom. Tighten the fabric as you go, just enough to remove the wrinkles, pinning every $1\frac{1}{2}$ inches and facing pins inwards. Complete pinning down the side struts by inserting pins every $\frac{1}{4}$ inch.

Mark down the struts over the pins with a soft pencil extending pencil line $\frac{1}{2}$ inch beyond the last pin on AB and CD and making a pencil mark $\frac{1}{2}$ inch round the top and bottom ring (figure 3).

Take out the pins from the frame but keep the holding corner pins in position.

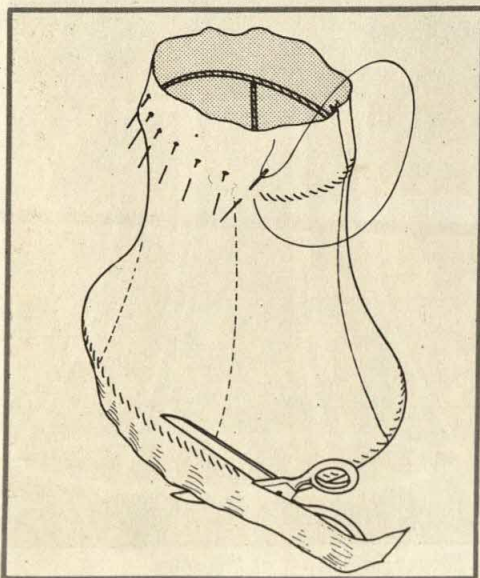
Machine down the pencil line from top to bottom, using a medium-sized stitch; stretch fabric very slightly while doing this so that when it is pulled onto the frame the stitches do not break (figure 4).

Trim the fabric away $\frac{1}{4}$ inch from the stitching line at each side. Cut along the fold at the top edge but do not cut anything at the bottom.

Prepare the lampshade lining in exactly the same way.

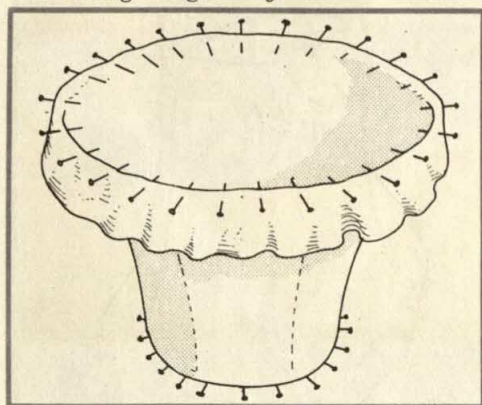
Putting the cover on

Press the cover flat (do not press seams open) and slip it over frame with right side outside, making sure that the seams are placed on the side struts. Match horizontal pencil line to top and bottom rings. Pin top and bottom of side seams and then tighten fabric and pin every 1 inch round top and bottom rings (figure 5). Once again make sure that the pins are correctly placed to avoid unnecessary damage to clothes.

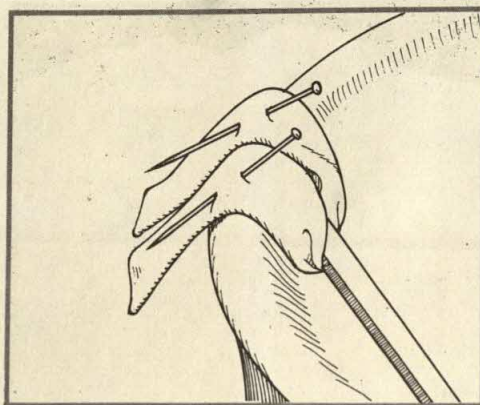


▲ 6. Oversewing to frame and trimming

▼ 7. Pinning lining to the frame

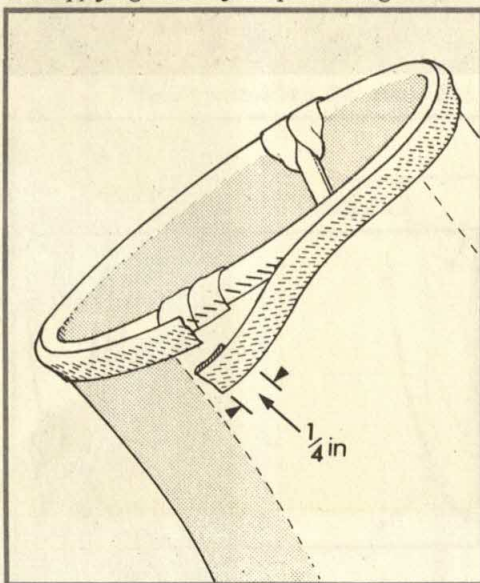


▼ Three more lampshades which can be made following the technique given for the empire shape



▲ 8. Neatening gimble with crossway strip

▼ 9. Applying crossway strip trimming



Oversew the cover to the frame using a No.9 sharps needle and a short length of double matching silk thread. If too long a piece of thread is used it will catch round the pins; it is better to use several short lengths. The stitching should be on the outside edge of the top and bottom rings and the oversewing should be done from right to left. Trim away surplus material from top and bottom of lampshade, cutting right up to the stitches (figure 6).

Inserting balloon lining

Drop the prepared lining into the shade, matching seams and match horizontal pencil marks to top and bottom rings. Pin round top and bottom rings keeping pins on outside edge of lampshade (figure 7). Tighten the lining by adjusting the pins at top and bottom rings until there is no fullness left. Stitch lining in the same way as the cover, making sure that the stitches come on the outside edge of the lampshade. These will then be completely covered by the trimming.

Note: when fitting the fabric round the top ring, unpick the seam down to the horizontal pencil mark and splay out the material to enable the lining to fit neatly round the gimble. Do not try to join up material.

Neatening gimble

Cut a piece of crossway strip 1 inch wide and 4 inches long. Turn in $\frac{1}{4}$ inch at each side to make $\frac{1}{2}$ inch wide strip. Press. Slip under gimble (figure 8). Pin in position and oversew in the same way as for the balloon lining, being careful to keep the stitches on the outside edge of the top ring.

Crossway trimming

Measure round top and bottom of lampshade and prepare enough crossway to fit round top and bottom of shade plus 2 inches for turnings. Prepare this in the same way as for neatening the gimble (figure 12a). Make sure the material is cut on the direct cross and that any joins necessary are made on the cross.

Starting at the side seam apply end of crossway strip to outside edge of lampshade, beginning $\frac{1}{4}$ inch beyond seam.

Apply adhesive carefully and evenly to crossway strip, spreading with a small knife. Great care is needed in applying the adhesive, because it will mark the fabric if it is used carelessly.

Stretch the crossway strip slightly when applying it to the lampshade, pressing it gently with fingers to make it firm. The crossway should just cover the oversewing stitches and should not extend to the inside of the shade. When the strip has been





Two modern lampshades complement William Morris wallpapers, printed by Arthur Sanderson & Sons Ltd, from the original pearwood blocks

applied to the top of the lampshade cut off the excess, turn under $\frac{1}{4}$ inch at one end and glue it over the other end (figure 9). Apply the trim to the bottom edge of the lampshade in the same way, making sure both joins are on the same side of the shade.

Hard lampshades

Hard lampshades are quick and easy to make, and attractive shades can be achieved with a minimum of effort. There are many attractive ready-made materials available from good handicraft shops, but it is also possible to make your own. Use an adhesive parchment to which the material of your choice can be ironed, pressing the material onto the adhesive side with a hot iron. If this method is used, it is advisable to use materials that will withstand a hot iron. The most suitable needles for making hard shades are between 5/6. A number of wooden clothes pegs are also required. The two lampshades illustrated on this page are hard lampshades. The one on the left requires a pattern; the other is the simplest of all shapes to make.

To make a drum lampshade

Two rings are used for a straight-sided drum lampshade. They must be the same size, but one should be plain and the other should have a fitting, pendant or gimble. Prepare the rings and tape as for the soft lampshade, finishing off the tape on the rings with a few oversewing stitches to keep it firm. Measure round the taped rings for the circumference and decide on the height required for the lampshade.

Cut a pattern from stiff paper or card to test on the rings. Allow $\frac{1}{4}$ inch at the end for the overlap at the seam.

Fit the paper pattern onto the rings with wooden clothes pegs and test the height of the shade and the fit of the pattern. Adjust if necessary. Cut fabric from the paper pattern and peg it onto the rings. Sewing from left to right and using a blanket stitch sew round top and bottom rings. Sew through the lampshade material and on to the tape. This gives a firm finish and the stitches will be covered by the trimming.

When top and bottom rings have been sewn the seam should be glued down. Press down firmly with fingers and hold

until stuck.

With a good adhesive apply trimmings to top and bottom of shade, turning in ends $\frac{1}{4}$ inch and butting together. The joins of the trimming should be on the seam of the lampshade.

Making a pattern

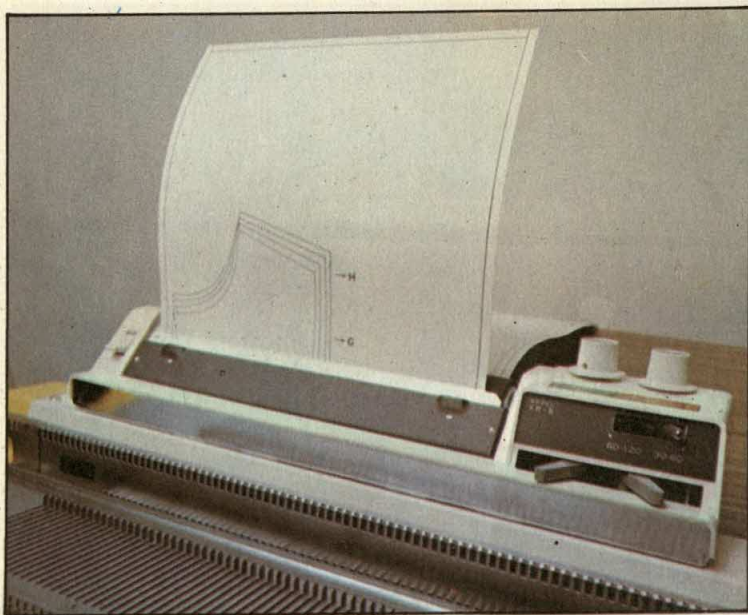
This is the quickest and easiest way to obtain a pattern for a lampshade which is smaller at the top than at the bottom: ie a cone shape or near drum with side struts. Take a large sheet of card or stiff paper. Placing lampshade frame on paper, draw with a pencil down the side strut and mark top and bottom.

Rotate frame very slowly, marking along the top and bottom rings until the first mark is reached. Allow $\frac{1}{2}$ inch for seam allowance at the end; this can be trimmed down to $\frac{1}{4}$ inch later. Cut out and try pattern onto frame, adjusting if necessary. Note: always try on the pattern before cutting into the lampshade fabric.

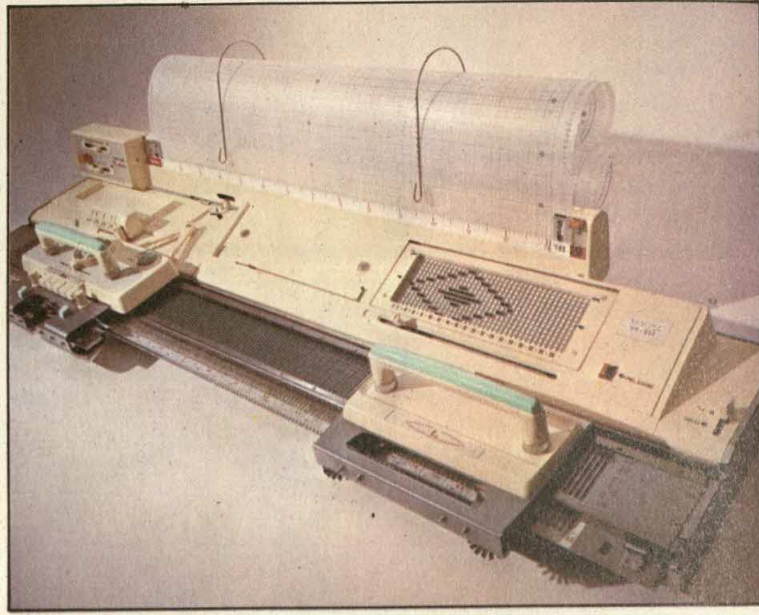
Cut out fabric from pattern and proceed in the same way as for the straight-sided drum.

This method can be used for making small wall light lampshades.

Machine knitting/design attachments



▲ The Knitmaster Knit Radar for use on models 250/305/313/321/302



▲ A Jones Knit Leader can be used on models 552/588/800/550/552/588

There are two obvious advantages in being able to design one's own machine knit garments. Few women are exactly stock size and, even if their measurements are standard, the shape of the body varies so much that it isn't surprising if garments made from commercial patterns don't fit as well as they should.

Also, however many designs are available, there is always the occasion when one sees just the dress or jacket one wants to knit in a magazine illustration or advertisement and of course, the patterns simply aren't available.

As well as the basic method for charting one's own measurements already described in these chapters, knitting machine manufacturers provide attachments for their machines which make the shaping of garment pieces far easier and enables the knitter to reproduce a wide variety of designs.

The attachments for two leading makes of machine are described in this chapter; the Knit Radar, made by Knitmaster for use on their machines, and the Jones attachment which is called the Knit Leader.

What the attachment looks like

The Knit Radar consists of a roller inside an open topped casing. The paper pattern is fed round the roller, much as a sheet of paper is fed into a typewriter platten. Across the front of the roller a scale is placed, selected from a set and corresponding to the stitch tension of the garment being made.

The unit is set with the chosen stitch and row tensions, and when the garment pattern is in place the number of stitches to be cast on is apparent.

As the carriage of the knitting machine crosses the needles, a lever in front of the Radar is operated which turns the roller and pattern a measured distance equal to one row. As the work continues and the pattern turns, one can read off at a glance the number of stitches to be decreased, increased or cast off and so on, until the whole section is complete.

The pattern fed into the Knit Radar is a half scale pattern of the garment being made. This means that the neck line of a pullover, which in the finished garment might measure eighteen inches, will have a measurement on the paper of half of that (nine inches). Because both sides of the back, front and sleeves of a sweater are usually identically shaped, only half of such a pattern is given.

Although a number of basic shapes are provided with the Knit Radar, dozens of variations can be made. The method used is to place a strip of tracing paper over the pattern to be altered and then trace onto it as much of the original pattern as is usable for the new design. New lines are added as required to complete the pattern. Lengthening or shortening pullovers, sweaters, skirts, trouser hems or garment sleeves are perhaps the easiest alterations attempt, but neck lines, too, are comparatively simple to alter.

Supposing the basic pattern has a round neck and this is to be changed to a V-neck. Draw all the basic pattern on to tracing paper except the neck line. Decide on the depth of the V without the edging and mark this line on the tracing paper. Join this lowest point of the V to the shoulder line neck edge, allowing for the fact that the band to be added will reduce the length of the shoulder line by half an

inch if its actual width is to be one inch, and must be subtracted from the shoulder line first. Once it has been marked it is easy to join the line to the new neck edge of the shoulder line. In this way, all alterations can be made, planned and read off from the tracing as it passes through the Knit Radar row by row.

The Knit Leader attachment

The Knit Leader also comes with a selection of basic pattern shapes, for garments in childrens sizes to adult sizes of up to 56 inch chest. It works in a way different to the Knit Radar in that instead of working to half sized graph shapes, the knitter works with full sized pattern pieces. Besides the basic pattern pieces supplied, the knitter can use dressmaking paper patterns (preferably those intended for knitted or stretch fabric garments) which are traced piece by piece onto a graph supplied with the Knit Leader using a felt-tipped pen. This graph is then rolled down close to the bed of the knitting machine. As the carriage of the machine moves across the needles to knit a row the graph unrolls showing where to increase or decrease on the next row. When the graph has completely unrolled the pattern shape is finished.

Thus, with the Knit Leader attachment, a favourite dress or skirt pattern can be copied in knitted fabric.

The next chapter describes another Knitmaster designing aid, the pattern maker chart, which can be used by handknitters as well as with a machine.

This beautiful caftan is designed by Knitmaster in simple stocking stitch. It is worked on knitting machines with 200 needles ►



Knitting pattern/jacket and skirt

This simple knitted suit has a slightly flared skirt which can be made to the length required, and a jacket with frog fastenings and an interesting detail of slits at the sleeve edges.

Sizes

To fit 34[36:38:40]in bust
Jacket. Length, 23½[24:24½:25]in

Sleeve seam, 16[16½:17:17½]in

Skirt. Length 20[21:22:23]in, adjustable

Tension for this design

6 sts and 8 rows to 1in
over st st worked on No.8
needles

Materials shown here

Sunbeam/Mountain Maid
Tricel Nylon Double Crepe

Jacket. 17[18:20:21] balls

Skirt. 10[12:13:15] balls

One pair No.8 needles

One No.3/50 (ISR) crochet
hook

6 buttons

One 7in zip fastener

Waistlength elastic

Jacket back

Cast on 108[114:120:126] sts.
K 15 rows.

Next row K12[12:11:11],
*K up 1, K12[13:14:15], rep
from * 6 times more, K up 1,
K12[11:11:10]. 116[122:
128:134] sts.

Beg with a K row, continue
in st st for 3in, ending with a
P row.

K2 tog at each end of next
and every following 12th row
until 108[114:120:126] sts rem.
Continue without shaping
until work measures 16in from
beg, ending with a P row.

Shape armholes

Cast off 5[6:7:8] sts at beg of
next 2 rows.

Cast off 2 sts at beg of next
2 rows.

K2 tog at each end of next
and following 3 alt rows.
86[90:94:98] sts.

Continue without shaping
until armhole measures
7½[8:8½:9]in, ending with a
P row.

Shape shoulders

Cast off 7[8:9:10] sts at beg
of next 2 rows, then 9 sts at
beg of following 4 rows.

Leave rem 36[38:40:42]
sts on holder.

Left front

Cast on 56[59:62:65] sts.
K 15 rows.

Next row K12, *K up 1,
K12[13:14:15], rep from *
twice more, K up 1, K8.
60[63:66:69] sts.

Next row K.

Next row K9, P to end.

Rep these 2 rows for 3in,
ending with a WS row.

K2 tog at beg of next and
every following 12th row
until 56[59:62:65] sts rem
then continue without shaping
until work measures the same
as Back to armholes, ending
with a WS row.

Shape armhole

Cast off 5[6:7:8] sts at beg of
next row, then 2 sts at beg of
following alt row.

K2 tog at beg of next 4 alt
rows.

Continue without shaping on
rem 45[47:49:51] sts until
armhole measures 5¼[5½:5¾:6]
in.

End with a WS row.

Shape neck

Next row K34[35:36:37],
turn and leave rem 11[12:13:
14] sts on holder.

Cast off 2 sts at beg of next
and following alternate
row.

Dec one st at neck edge on
every alt row until 25[26:
27:28] sts rem.

Continue without shaping
until armhole measures the
same as on Back, ending with
a P row.

Shape shoulder

Cast off 7[8:9:10] sts at beg
of next row, then 9 sts at beg
of following alt row.

P 1 row.

Cast off rem 9 sts.

Right front

Work to match left Front,
reversing all shaping.

Sleeves

Cast on 26[28:30:32] sts.

K 15 rows.

Next row K5[6:7:8], (K up
1, K8) twice, K up 1,
K5[6:7:8]. 29[31:33:35] sts*.

Next row K to end.

Next row P to last 5 sts, K5.
Rep last 2 rows until work
measures 2½in, ending with a
WS row. Break off yarn and
leave this piece on a spare
needle.

Work a second piece in the
same way as far as *

Next row K.

Next row K5, P to end.

Rep last 2 rows until work
measures 2½in, ending with a
WS row.

Next row K to end, then K
across the sts of first piece
on spare needle. 58[62:66:70]
sts.

Next row P24[26:28:30],
K10, P to end.

Next row K to end.

Next row P25[27:29:31], K8,
P to end.

Next row K.

Next row P26[28:30:32],
K6, P to end.

Continue to work 2 sts less
in g st in centre of every
alt row until all sts are in
st st.

Continue in st st, inc one st
at each end of every 14th row
until there are 72[76:80:84] sts.
Continue without shaping until
sleeve seam measures 16
[16½:17:17½]in. End with P row.

Shape top

Cast off 5 sts at beg of next
2 rows.

K2 tog at each end of next
and following 12[13:14:15]
alt rows.

Cast off 2 sts at beg of next
10[10:12:12] rows, then 3 sts
at beg of next 2 rows.

Cast off rem 10[12:10:12] sts.

Neckband

Join shoulder seams.

With RS facing, K sts of right
Front neck, K up 16 sts up
side of neck, K Back neck
sts, K up 16 sts down other
side of neck, then K sts of
left Front neck. 90[94:98:102]
sts.

K 10 rows. Cast off.

Frog fastenings

Using No. 3/50 hook, make
25ch. Join into ring with ss.
Into the ring work 14dc, ss
into first dc (this makes
buttonhole part) then
continue round ring working
3dc, 4ch, 1dc into the first
of these 4ch, 12dc, 4ch, 1dc
into first of these 4ch, 3dc,
ending with ss into first dc.

Fasten off.

Make 5 more pieces in the
same way. Join into 3 pairs
by stitching the ends of the
longer loops together at the
centre of the 12dc.

Skirt Back and Front alike

Cast on 88[92:96:100] sts.
K 16 rows.

Beg with a K row, work 4
rows st st.

Next row K22[23:24:25],
K up 1, K2, K up 1, K40
[42:44:46], K up 1, K2, K
up 1, K to end.

Work 7 rows.

Next row K23[24:25:26],
K up 1, K2, K up 1, K42
[44:46:48], K up 1, K2, K up
1, K to end.

Continue inc in this way on
every 8th row 3[4:5:6] times
more, then on every 16th
row until there are 128[132:
136:140] sts.

Continue without shaping
until work measures 18[19:
20:21]in, ending with a P row
or to length required.

Next row K8[10:7:9], *K2
tog, K8[8:9:9], rep from *
10 times more, K2 tog,
K8[10:6:8]. 116[120:124:
128] sts.

K 14 rows.

Cast off.

To make up

Press work lightly under a
damp cloth and using a
cool iron.

Jacket. Sew in sleeves. Join
side and sleeve seams. Press
seams. Sew on buttons.

Skirt. Join seams leaving one
side open at top for zip. Sew
in zip. Sew elastic to waistband
with casing. Press all seams.



Stitchery design / lattice smocking

Lattice smocking is worked without a foundation of gathering and produces an effective form of pleating on the right side of the fabric.

Fabrics

Fabrics with a pile, such as velvet and corduroy, are the best to use, but any heavy quality fabric which does not crease easily, such as satin, will do. Allow approximately double the quantity of fabric to the required finished measurement.

Yarns

Use strong sewing yarns such as button-hole twist, button cotton or nylon sewing thread in the needle.

Method

Commercial transfers are made for stamping the dots used in the smocking, but it is possible to mark your own if you prefer. The dots are spaced in rows $1\frac{1}{4}$ inches apart.

All the smocking is worked on the wrong side of the fabric. The stitches will not show on the right side after the smocking pleats are formed. After the dots are marked on the wrong side of the fabric, start the smocking at the upper left hand corner. Knot the end of the yarn.

Pick up the dots by inserting the needle into the fabric to right of dot and out

through the left side of the same dot.

The thread is carried from dot to dot on the working side of the fabric. Pick up dot 1 with the needle and make a second holding stitch as shown in diagram 1. Then pick up dot 2, go back to dot 1 and pick up again as shown in diagram 2. Pull dots 1 and 2 together and knot securely as shown in diagram 3. Pick up dot 3 then, with the thread above the needle, slip the needle under the thread between dots 1 and 2 as shown in diagram 4, pulling the thread tightly at dot 3 to form a knot. Be sure to keep the fabric flat between dots 1 and 3. Pick up dot 4, then go back and pick up dot 3 again as shown in diagram 5. Pull the dots together and knot them securely. Pick up dot 5 as shown in diagram 6, slip the needle under the thread between dots 3 and 5 and knot as in diagram 4. Continue to work down the row of dots in the same manner, starting with diagram 2 and picking up dot 6 next. Secure all ends firmly.

A different pattern may be obtained by leaving a 1 inch space between each worked row of smocking stitches, resulting in a chevron effect.

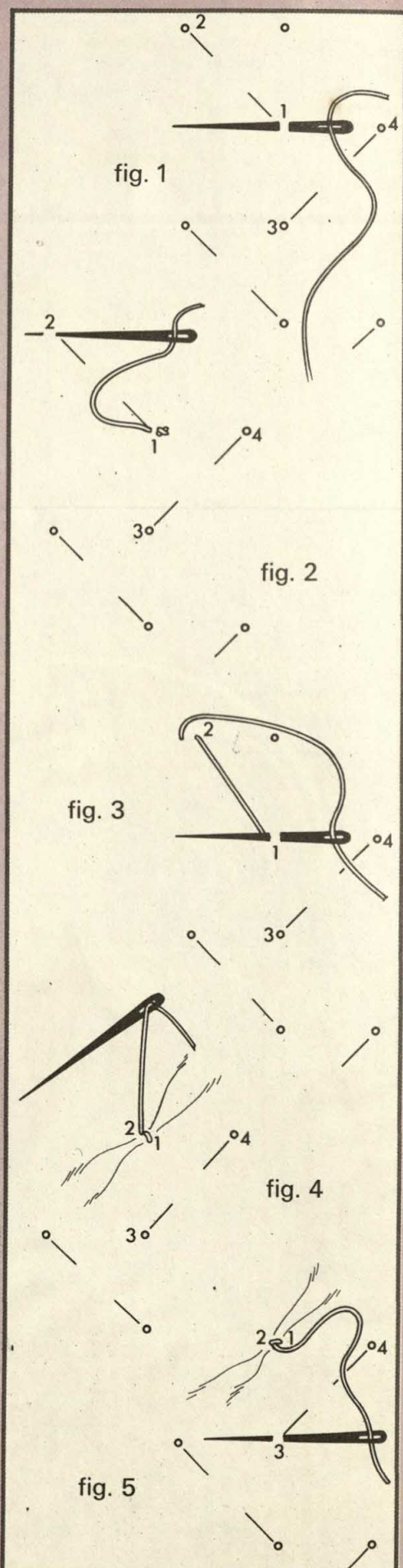
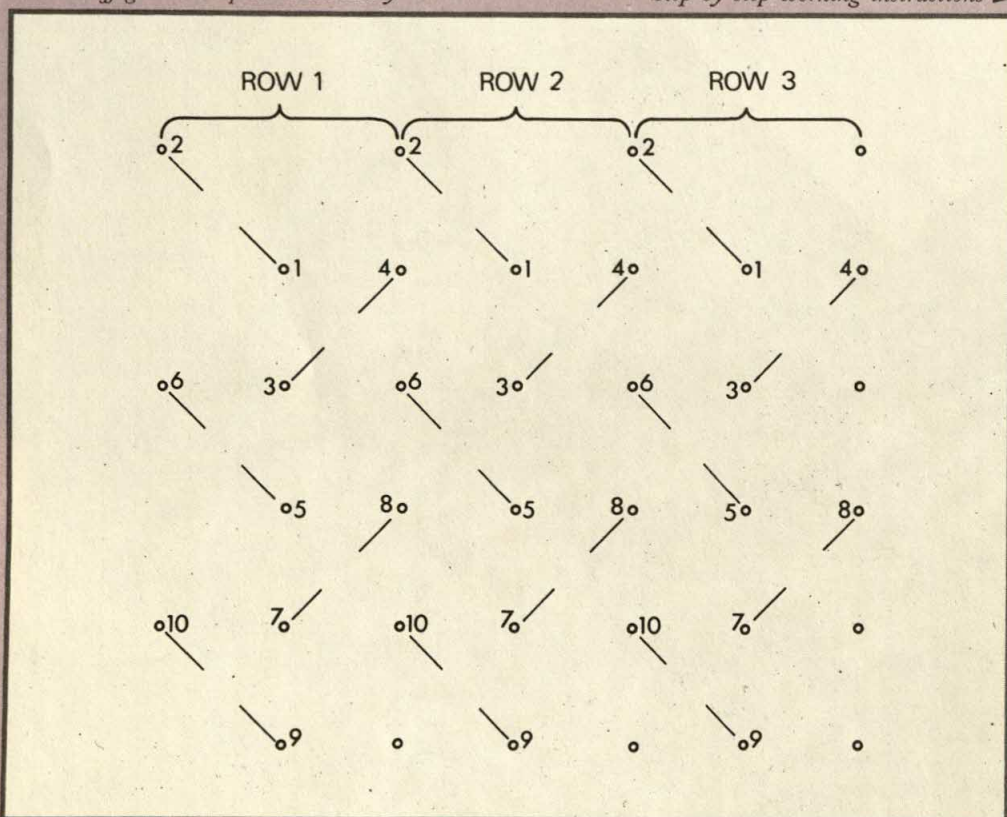
Uses

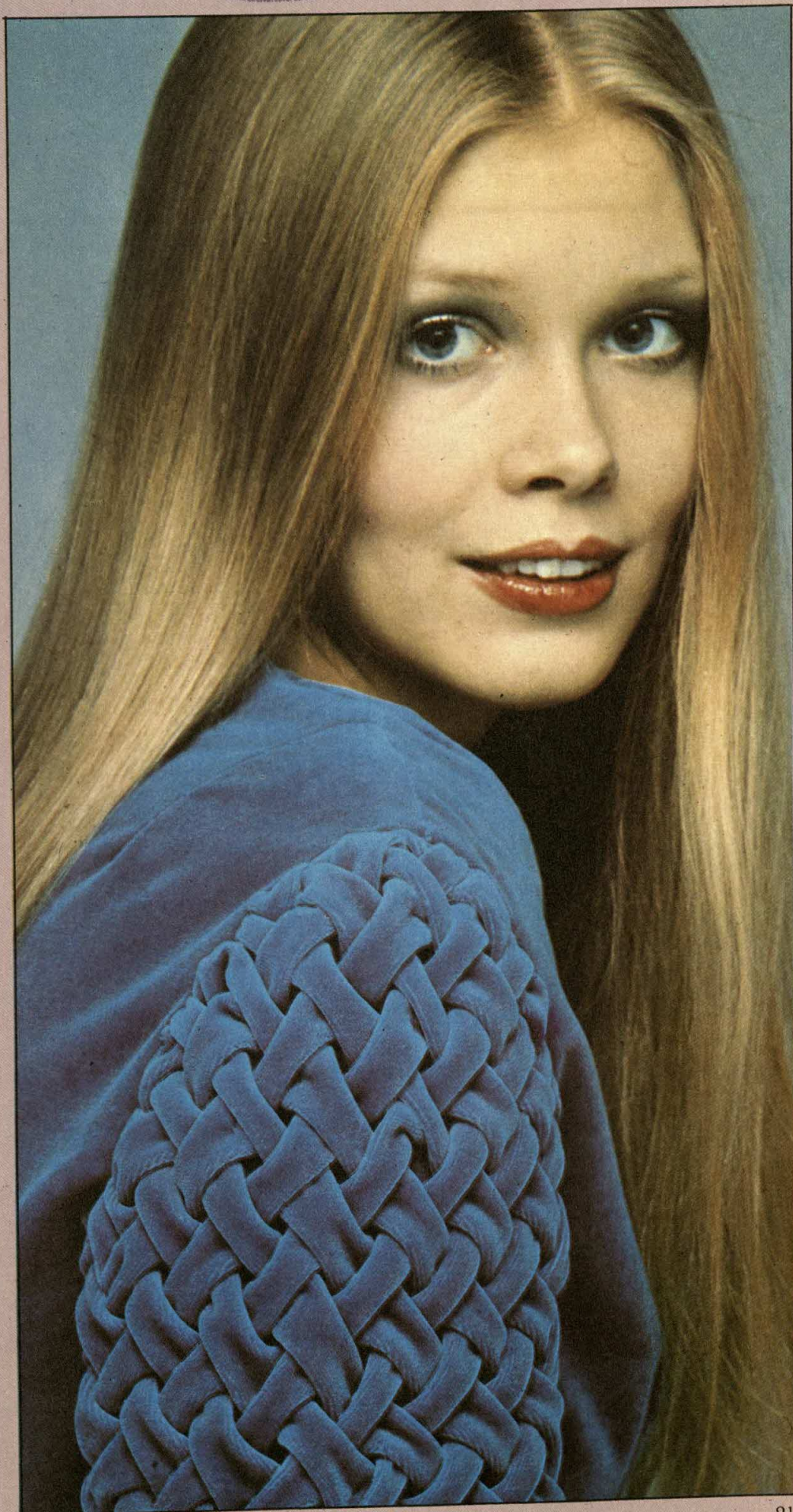
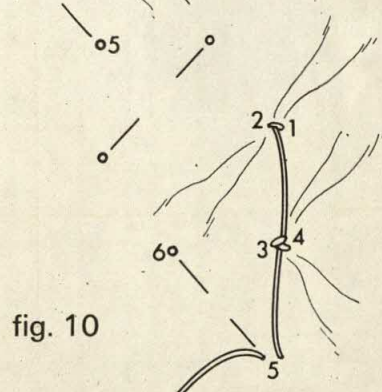
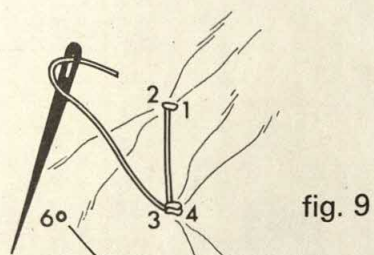
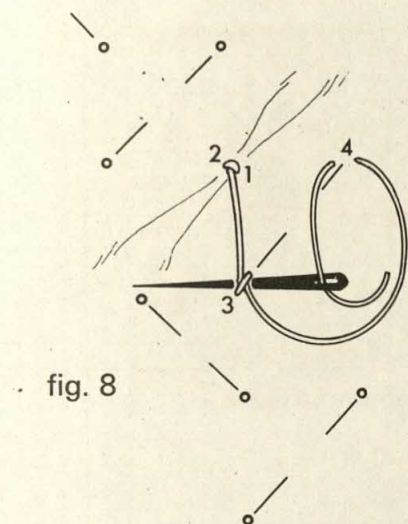
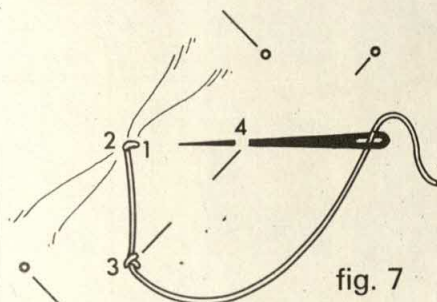
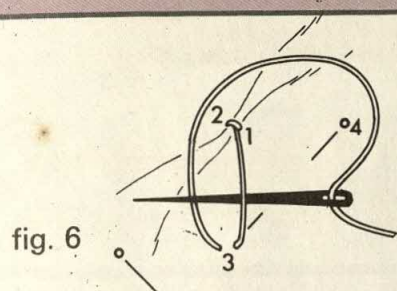
This type of smocking is suitable as a decoration for cushions, hats, bags, curtains, or items of dress.

Far right: lattice smocking worked in velvet for the sleeves of this delightful dress ▶

▼ Trace-off guide to repeat as necessary

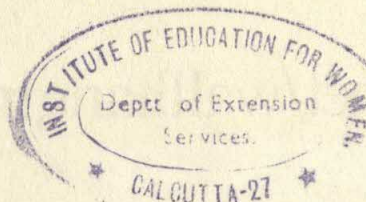
Step-by-step working instructions ▶







Stitchery pattern/blue town



This blue town picture is worked in a range of blue green shades with highlights of pink and white.

To make the picture, you will need:

- ☐ A piece of dark green linen measuring 23 inches by 16 inches
- ☐ A piece of hardboard measuring 18 inches by 11½ inches
- ☐ Crewel needle No.8
- ☐ Clark's Anchor stranded cottons in the following colours and amounts:
 1. pale blue—0158; 2. light blue—0159; 3. medium blue—0136; 4. dark medium blue—0141; 5. blue—0161; 6. light navy—0138; 7. turquoise—0168; 8. pale yellow—0842; 9. lime—0280; 10. light yellow—0288; 11. gold—0844; 12. dark green—0217; 13. very

dark green—0218; 14. dark blue green—0851; 15. medium grey green—0216; 16. Pale grey green—0215; 17. yellow green—0278; 18. mauve—0872; 19. deep mauve—0873; 20. dark slate blue—0122; 21. pale pink—023; 22. deep pink—027; 23. white—0402; 24. brown—0360

One skein each of colours:

6, 8, 9, 11, 12, 13, 16, 17, 18, 20, 21, 22, 23, 24

Two skeins each of colours:

1, 2, 3, 4, 5, 7, 10, 14, 15, 19

Stitches

The stitches used to embroider this picture are running stitch, French knots and couching in a variety of simple

methods. The flowers and leaves are worked in freely worked satin stitch.

Use four strands in the needle for the French knots and laid threads, and two strands for the couching and all other stitches. If preferred, small beads could be substituted for the French knots.

Working

It is essential to work this picture in a square embroidery frame to keep the stitching flat and even.

Finishing

When the embroidery is completed, lay over a thick, soft pad and press carefully to avoid flattening the French knots. Mount the picture over the hardboard.

Home crochet/wallhanging



▲ The wall hanging can be hung by either tacking directly to the wall or by first mounting over a frame and then hanging as with an ordinary picture

Working in rag can be swift and exciting. The simple patterns are based on circular or straight crochet using traditional stitches in rounds or rows. The water lily hanging shown on this page takes this one stage further, using the lines of the rows to create additional visual texture, and has the same impact as a brilliant modern painting. It is worked

in separate sections which are then sewn together. This pattern would also make a very attractive rug.

Working in rag

Either of two sizes of crochet hook are equally suitable for rag rugs, No.7·00(ISR) and No.10·00(ISR). The choice depends on the final effect desired. The larger hook will

obviously create large stitches and the work will grow quickly. The finer hook will naturally produce smaller stitches and it will take longer to work the same area. The work will also look less coarse. Use strips of not more than half an inch wide, the longer the better. Always join pieces in the centre of a row by laying the two ends on top of the previous row and

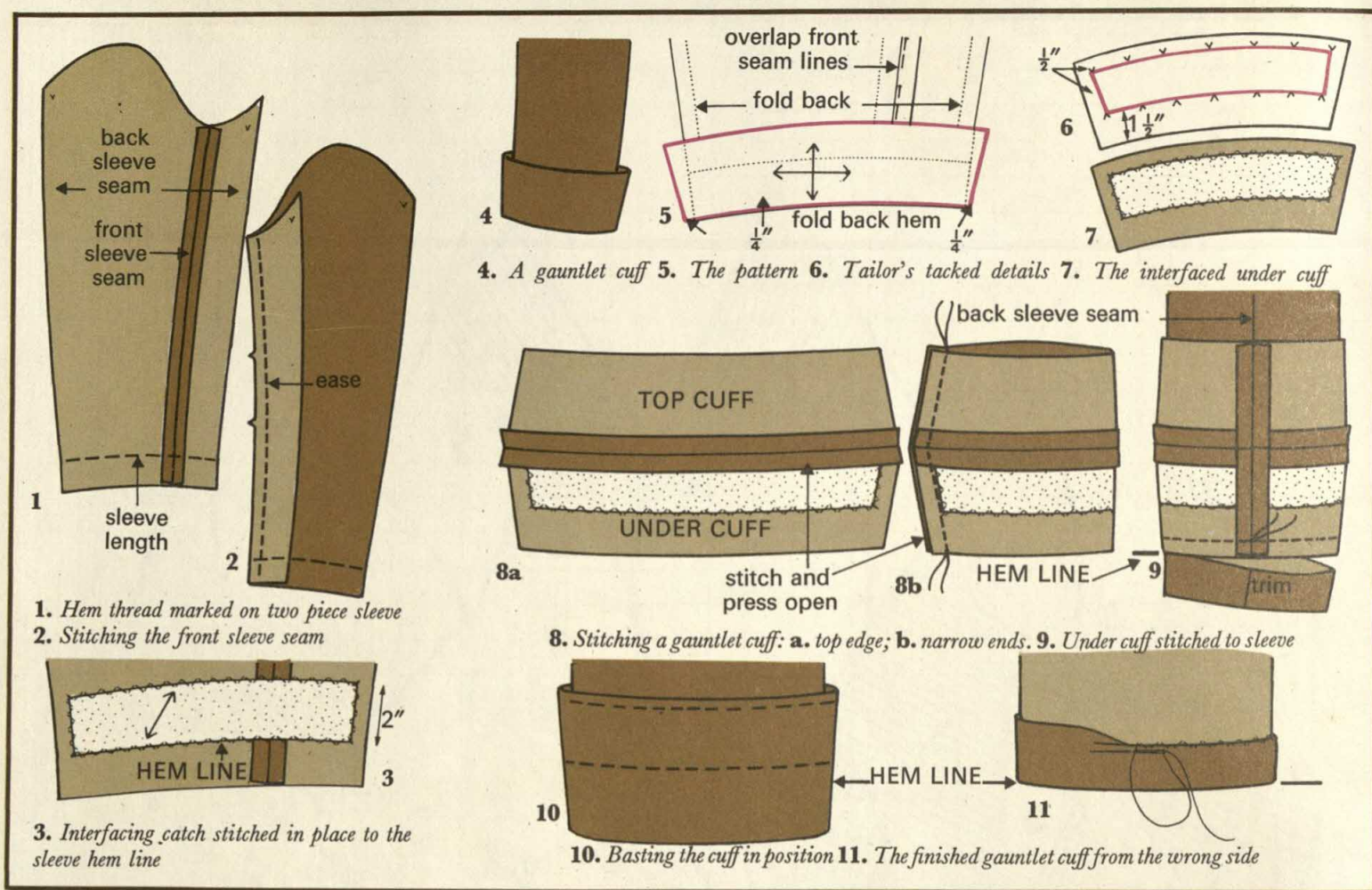
working over them with the new piece. Start using a new strip on the last stage of a stitch (see Crochet Know-how 5 and 32).

Water lily hanging

Size

This will depend on the width and thickness of the strips, and also on the hook size used.

Tailoring five



In this chapter

A. Plain tailored sleeve: stitching the sleeve; finishing the hem edge.

B. Gauntlet cuff: cutting the pattern; making the cuff.

C. Strap cuff: cutting the pattern; making the cuff.

D. Imitation vent opening on sleeve: the pattern; making up.

E. Two piece sleeve with vent opening.

F. Lining a sleeve: plain sleeve lining; sleeve with a vent.

***Terms and stitches.**

A. Plain tailored sleeve

Coat sleeves must be well fitted and have a crisp finish at the hem. With a two piece tailored sleeve there is usually ease at the elbow level and great care must be taken while basting and stitching to keep this in the correct place and so prevent the sleeve from twisting.

Stitching the sleeve

1. After fitting the sleeves unpick the armhole basting. Thread mark the length. Mark any seam alterations. On a one piece sleeve unbaste the sleeve seam. On a two piece sleeve unbaste the back sleeve

seam only.

2. On a two piece sleeve stitch the front sleeve seam and press open. If the sleeve has ease in it stitch carefully and press as for an eased seam.

Finishing the hem edge

Cut a strip of interfacing in the crosswise grain of the fabric to the width of the sleeve and two inches deep.

3. Baste to the wrong side of the sleeve just above the hem line and catch stitch.

Turn up the hem and press. Catch stitch to the interfacing.

B. Gauntlet cuff

4. For a gauntlet cuff it is not necessary to interface the sleeve hem as it would be too bulky.

Cutting the pattern

5. Place the two pieces of sleeve pattern together with the lower part of the front seam lines coinciding, and the hem and back seam allowances turned back. Cut the cuff pattern extending it $\frac{1}{4}$ inch each side at the hem edge and extending the top edge as style dictates. The cuff can be anything from 2 to 4 inches deep.

Making the cuff

6. Using this pattern cut two pieces of coat fabric for each cuff adding $\frac{1}{2}$ inch seam allowance on the sides and top edge and $1\frac{1}{2}$ inches at the hem edge. Tailor's tack all round pattern.

7. Cut interfacing exactly to pattern, without seam allowance, and catch stitch to the under cuff section as shown.

8a, b. Stitch the cuffs together along the top edge (a). Then fold and stitch narrow ends together as shown (b).

9. Place the right side of the faced under cuff section to the right side of the sleeve. The cuff stitching line should be $\frac{1}{2}$ inch above the sleeve hem line and the cuff seam corresponding to the back sleeve seam as shown.

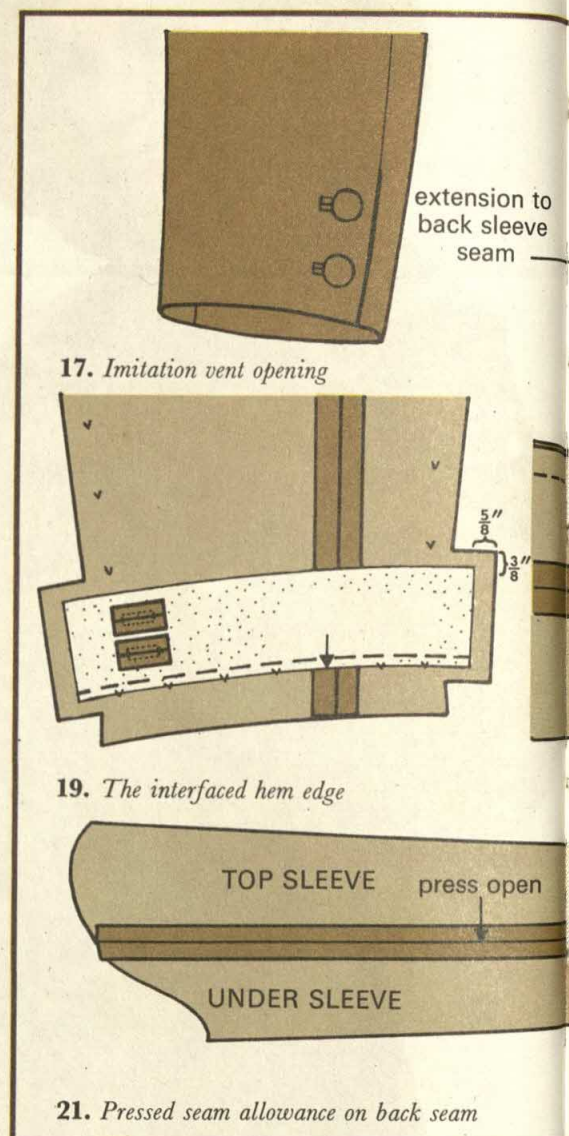
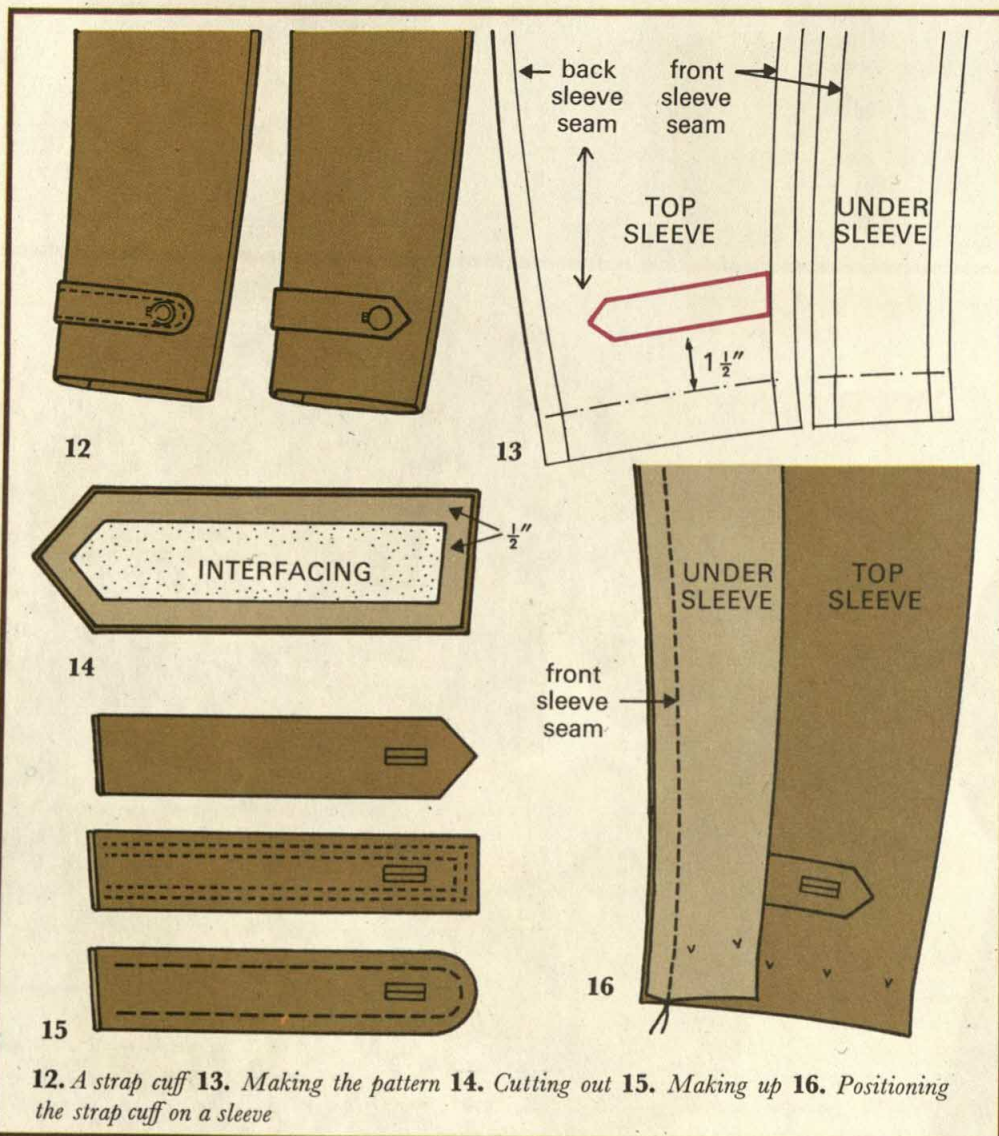
Stitch, trim seam allowance to $\frac{1}{2}$ inch.

10. Fold the top cuff over and baste along the top through both cuff layers only. Baste at hem through all fabric layers.

11. Turn the sleeve to the wrong side and catch stitch the lower edge of the

Right: Vogue 2671, in green face cloth, has a two piece sleeve (because this fabric has a pile the coat was cut on the straight grain of the fabric). Far right: Vogue 2222, in a furnishing tapestry, has a cuffed sleeve





cuff as shown, turning under the raw edge to neaten.

C. Strap cuff

12. A strap cuff usually lies from the front seam of a two piece sleeve to the back seam, across the top of the sleeve.

Cutting the pattern

13. Make a pattern for the strap, using the top sleeve pattern piece to give the correct angle. These straps usually end 1 inch from the back sleeve seam.

14. Cut the cuff from double fabric allowing $\frac{1}{2}$ inch all round for seams.

For each strap cut one piece of interfacing to pattern without seam allowance.

Making the cuff

15. Make up the cuff as for the $\frac{1}{4}$ belt in Tailoring 4.

16. Baste to the front sleeve seam before the seam is made up.

Finish as for a plain sleeve.

D. Imitation vent opening on sleeve

17. Decide whether you would like this sleeve finish before you cut out the coat as additions have to be made to the back sleeve seam.

The pattern

18. Cut an extension to each side of the back sleeve seam as shown. The extension should be $1\frac{1}{4}$ inches wide by the depth of the vent plus $\frac{3}{8}$ inch top and bottom for seam allowance.

Making up

19. Stitch the front sleeve seam and baste interfacing to hem as shown. Make buttonholes on upper sleeve if required.

20. Baste and stitch the back sleeve seam as shown.

21. Snip the seam allowance on the under sleeve to allow the vent to lie on top of the sleeve. Then press the sleeve seam open above and below the vent.

Press the lower vent seam up.

22. Press hem up to vent opening and catch stitch to interfacing.

E. Two piece sleeve with vent opening

23. Cut a strip of interfacing on the cross, wide enough to reach the top of the opening by the sleeve width, without seam allowance.

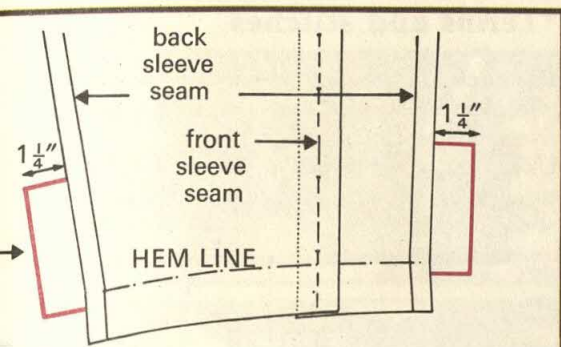
Make piped buttonholes to match the coat if required.

24a, b, c, d. The next step is to mitre the corners. Cut away the corners $\frac{1}{8}$ inch from the interfacing (a). Fold up the $\frac{1}{8}$ inch and press (b). Turn hem up and sides in, snipping at top of opening (c). Catch stitch to canvas and draw stitch * mitred ends together (d).

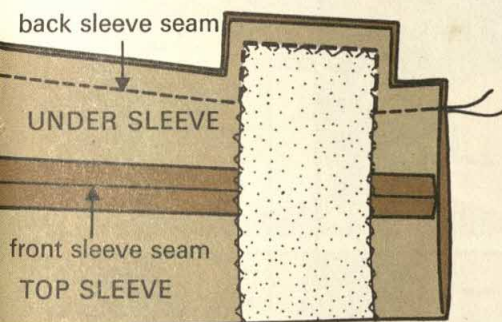
25. Stitch the back sleeve seam.

Snip $\frac{1}{4}$ inch above vent then press seam open above snip and together below snip.

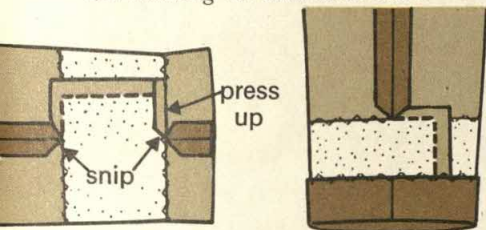
26. Baste vent in closed position and make a bar tack * at the top of the opening.



18. Cutting extension on back sleeve seam

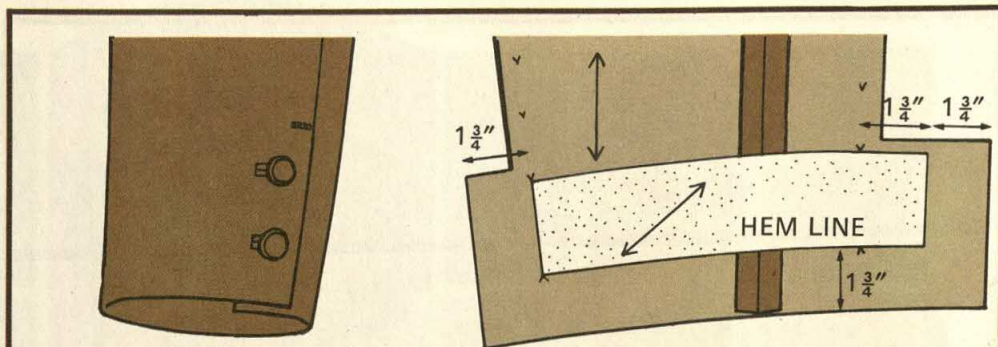
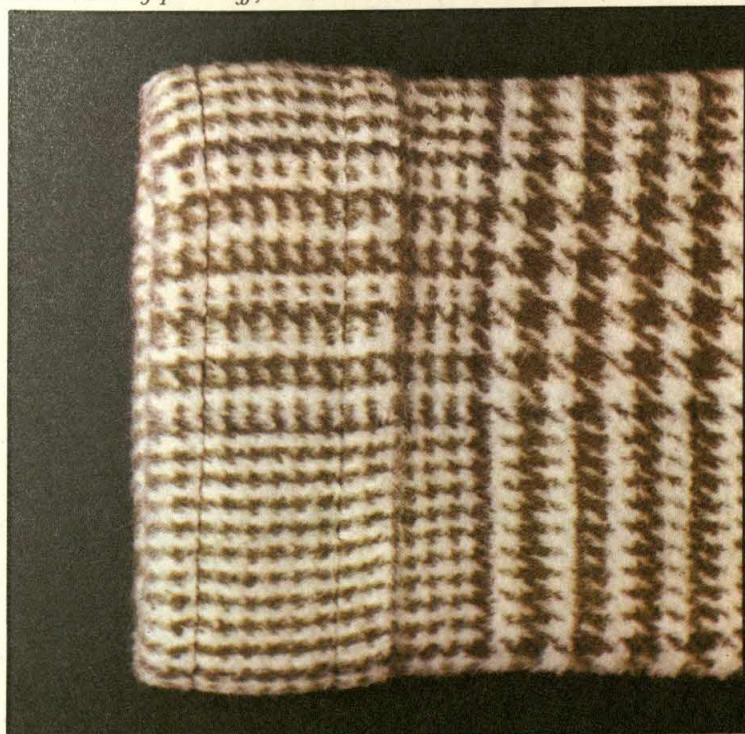


20. Stitching the back sleeve seam

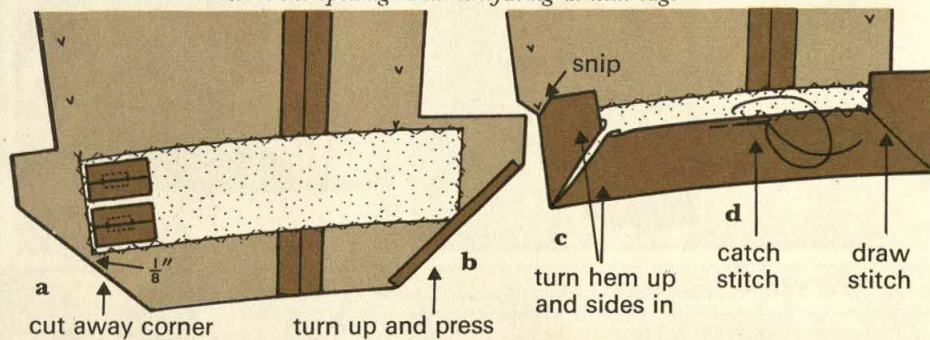


22. The hem catch stitched in place

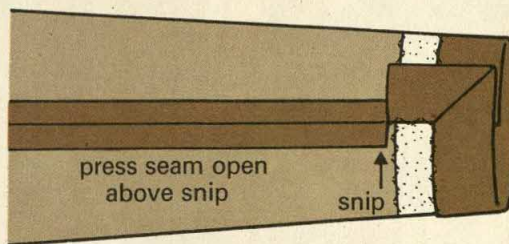
Sleeve detail of plain cuff, Butterick 6518



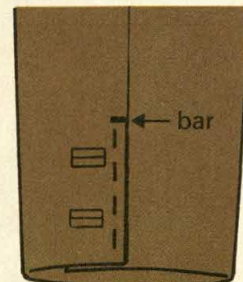
23. Vent opening with interfacing at hem edge



24. Mitring the corners of a vent opening: **a.** trimming the corners; **b.** the corners folded and pressed; **c.** turning in the seam allowance; **d.** drawing the mitred ends together

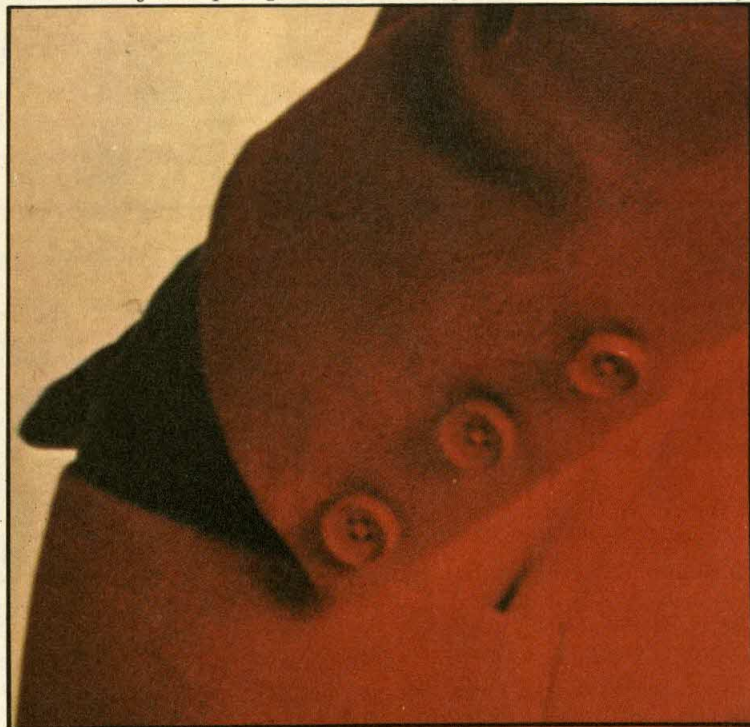


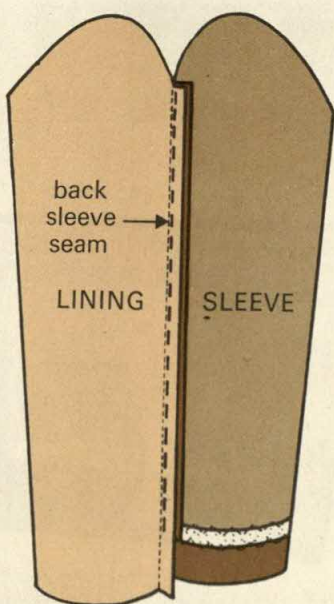
25. Back sleeve seam stitched and pressed



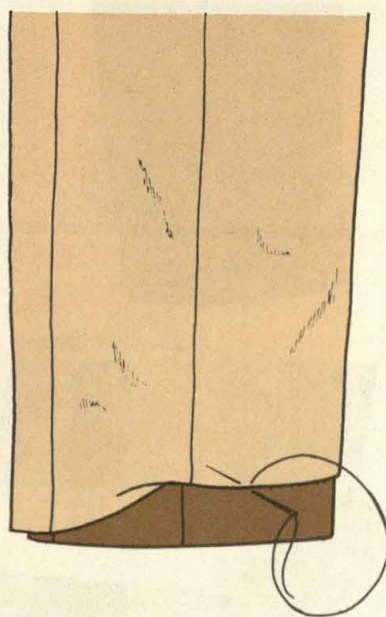
26. Vent opening complete with bar tack

Sleeve detail of vent opening, Butterick 5925

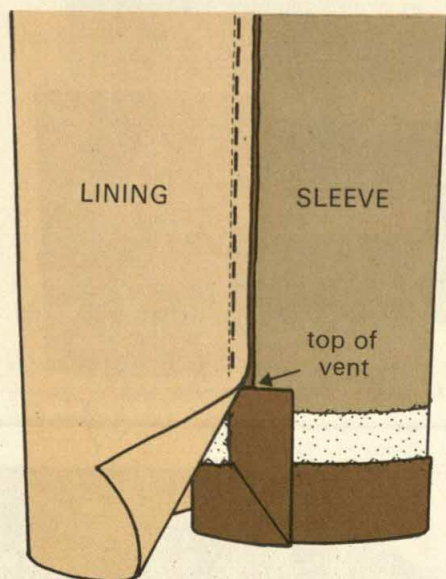




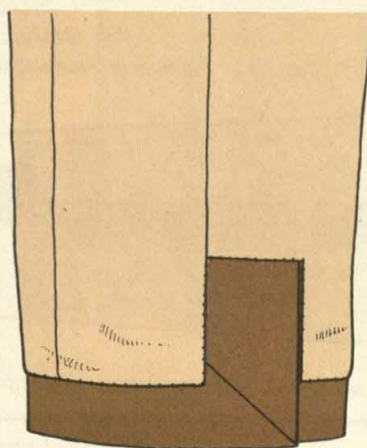
27. Basting lining to the sleeve along the back sleeve seam



28. Felling the lining hem



29. Basting lining to sleeve with vent opening



30. The lining hem of sleeve with a vent

F. Lining a sleeve

The sleeve lining is sewn in place before the sleeve is stitched to the coat. It is much easier to do this now without the whole weight of the coat to contend with.

Plain sleeve lining

The method used here is also applied to a sleeve with an imitation vent, cuff or strap finish.

Make up the sleeve lining and press the seams open.

27. With wrong sides out, place the sleeve and lining side by side with back sleeve seams corresponding. Baste together along the seam line.

Turn the lining right side out over the sleeve.

28. Turn in the hem allowance of the lining and fell* to the sleeve.

Sleeve with a vent

Make up the sleeve lining, leaving the appropriate seam open below the vent.

29. With wrong sides out, place the sleeve and lining side by side, with the back sleeve seams corresponding. Baste seams together above the vent.

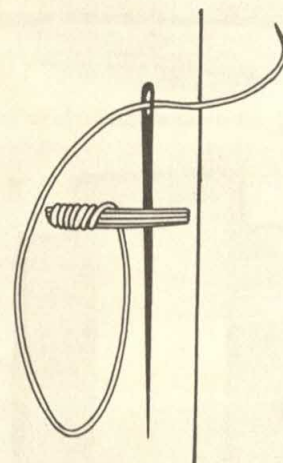
Turn the lining right side out over the sleeve.

30. Turn the raw lining edges under as shown and baste. Fell* lining to the sleeve.

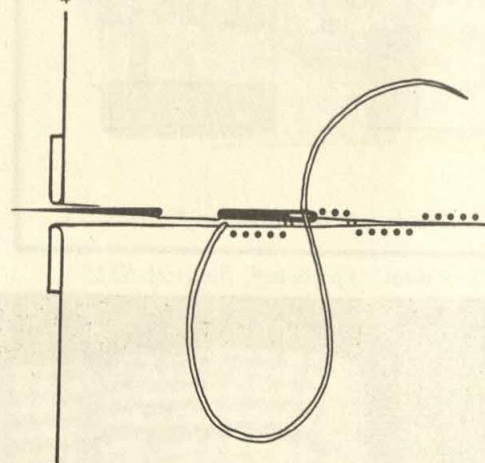
*Terms and stitches

Bar tack (31): used to strengthen the top of a pleat or opening, and can be decorative as well as functional.

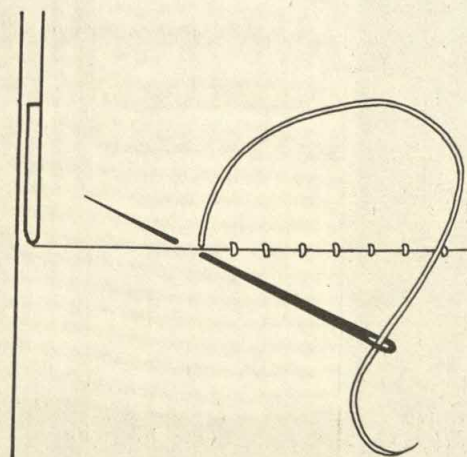
Using matching thread make a bar of 4 stitches. Oversew tightly along the length of the stitches.



Draw stitch (32): used to close two folds of material together. Slip the needle through the top fold for $\frac{1}{4}$ inch. Then, directly under the end of the first stitch, slip the needle through the lower fold for $\frac{1}{4}$ inch.



Felling (33): this is a firm form of hemming with a stitch at right angles to the hem or fold.



Crafts/suede and leathercraft



New approach to leathercraft

One of the oldest of crafts, leather work fell into obscurity at the end of the nineteen-thirties, when pride in craftsmanship gave way to mass production. Thonging, as a means of joining two pieces of leather, was out, and fashion demanded that craftsmanship did not show, and that the article bore as close a resemblance to the machine-made as was possible.

A gayer, livelier interpretation of the original craft has now developed, losing none of the old standards yet making use of modern techniques. The essence of current fashion is reflected in the choice of materials and colours, and the way in which designers are now using suede and leather shows an exciting awareness of the scope of natural fibres.

To be able to design and make exciting and luxurious looking garments and accessories in leather and suede, it is important to know a little about the different kinds of leather and the best uses for them.

Different kinds of leather

For most of the makes a beginner will want to attempt, sheep skin is probably the best skin to use. It is supple, easily obtainable and falls into the medium price bracket. Sheep skin is dyed to a wide variety of colours as well as being finished in attractive natural tones, and can be used for leather garments and is ideal for accessories. Sheep skin suede is of a particularly good quality, soft and velvety, and is usually used for better quality fashion clothes.

Cowhide is a much heavier leather and comes in two or three different thicknesses, the central area of the hide being the thickest. This is used for shoe soles, suitcases and anything which needs to wear well. The sides of these hides are thinner and are suitable for heavier weight garments, such as skirts and jerkins and shoe uppers.

Cowhide is also sold in 'splits', which means that the skin has been split through its thickness into two layers. Splits are the cheapest kind of leather to buy, but are

not terribly strong and shouldn't be used for articles where there is likely to be a strain on the leather—such as across the shoulders of a garment. It's perfectly suitable for accessories and is easily obtainable.

Calfskin, the smooth, beautiful leather used for good handbags and shoes, is available in different weights and finishes and is more expensive than sheepskin.

Among the fancy leathers are pigskins, goatskins, lizard and snake skin and fish skin, but these are generally rather difficult to obtain.

Leather and suede is sold by the square foot unless one is buying offcuts or scrap pieces. Skins are of an irregular shape with the legs and neck of the animal sticking out from the 'body', but these are calculated in the given measurement.

The basic tools

To make even quite simple things, a few basic tools are essential. The most important are a cutting board, a sharp leather knife and a good pair of scissors; ideally

these should be leather shears but this isn't essential. A bone folder, which nowadays is sometimes made of plastic, is used for scoring lines on the leather and for smoothing and flattening edges. A skiving knife, available from craft shops, is invaluable where hems and turnings need to be as thin as possible. Useful adjuncts are an oilstone on which to keep the knife sharp, a leather punch for thonged articles, a stitch marking wheel and a stitch tool, which makes slits for the thread instead of holes. A steel ruler, a set square and a compass are necessary for accurate measuring.

Sewing leather and suede

Of the four basic methods of joining leather—glueing, lacing or thonging, machine stitching and hand sewing—the latter two are used most.

To sew leather by hand, both straight and curved needles, glovers needles (which have a sharp triangular point) and saddlers needles are used, depending on the item being stitched.

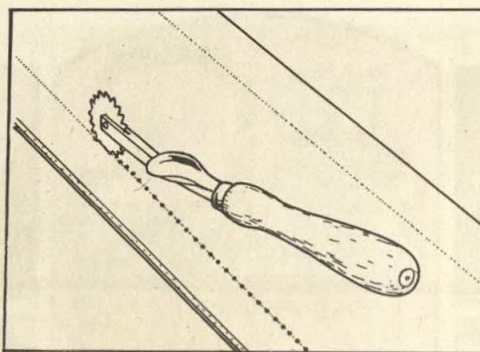
For sewing using a sewing machine, medium thick needles will be found to be the most satisfactory, and the size of stitch should be regulated to the thickness of the leather. For thick work, set the stitch large, and for fine leather the stitch can be relatively small. Suedes tend to drag when more than one thickness is going through the machine, and to correct this adjust the stitch to the next size up. The thread will sink into the suede anyway and the finished appearance should be satisfactory.

Threads for leathercraft

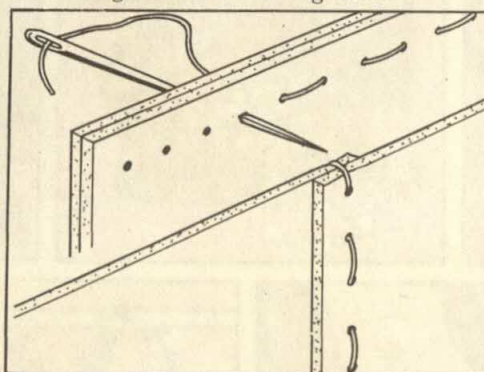
Choose a thread suitable for the job in hand, determining the gauge for both appearance and performance. Whichever thread is chosen however, it must be waxed with beeswax or paraffin wax before use to prevent fraying and breaking. Heavier kinds of cotton, silk and nylon threads can be used for hand sewing and for machine stitching, providing that the machine needle is the right size. Linen thread is both decorative and strong for hand sewing and is ideal for thin, supple leathers and suedes. Buttonhole silk is appropriate for gloves and bags, while bookbinders thread and carpet yarn, available in different gauges, are very strong and are suitable for most types of leather. Saddler's thread is good for heavy duty articles.

Preparing leather for joining.

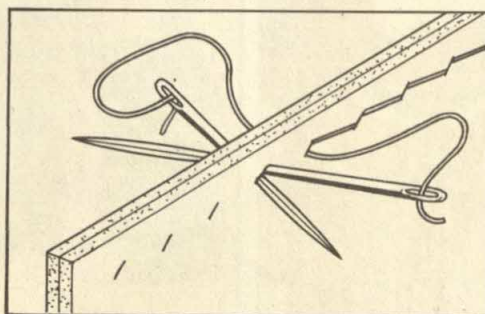
Sewing leather by hand can be fairly hard work, and by piecing holes first the job is made much easier. For saddlestitch-



1. Piercing with stitch marking wheel



3. Working running stitch



5. Working saddle stitch

ing, pierce the holes with a sharp pointed awl but make sure that the holes are equidistant. Pierce along a ruler's edge or use a stitch marking wheel (diagram 1). For leather and suedes which aren't too heavy, use the sewing machine without thread in the needle to pierce holes.

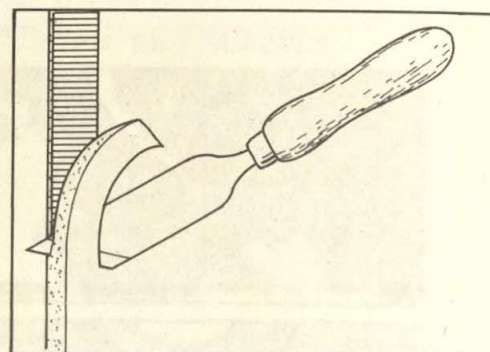
For lacing or thonging, holes are either punched or slit. Slit punches and pronged thonging tools can be purchased in craft shops; a plier-action punch is best for making round holes.

Skiving. Skiving is the term used for paring down the edges of leather and suede so that they can be more easily turned for glueing. Diagram 2 shows the technique. The knife is held at a very tight angle against the wrong side of the leather and guided towards the body and outwards.

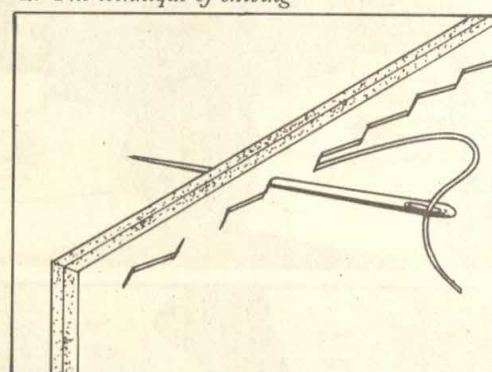
Stitching seams by hand

There are three methods of stitching seams by hand, these are:

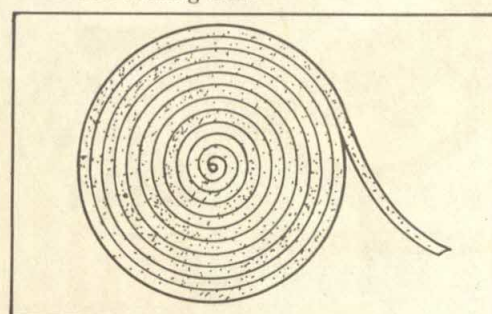
Running stitch. This is used for joining



2. The technique of skiving



4. Double running stitch



6. Cutting leather thonging

ordinary seams and lapped seams. If thongs are being used for stitching, punch holes first in the leather. On lightweight leathers and suedes sew with a glovers needle. For heavier leathers, pierce holes and sew with a saddler's needle (diagram 3).

Double running stitch. This gives a much stronger join and has something of the appearance of saddle stitching. Sew the seam once, using a gloving needle and a single running stitch. Then sew back the other way using an ordinary needle. The change of needles is necessary because if a gloving needle were used for the second stitching, the spear-like point would cut the first stitches (diagram 4).

Saddle stitching. For this attractive finish, first wax the thread. Beeswax is used by professional workers but paraffin candle wax will do quite well. Pierce holes at a slight angle and then work as shown in diagram 5. Two needles are used simultaneously to pull threads through and it is important to make uniform stitches.



▲ This beautiful patent leather clutch bag can also be made in soft calf or suede

Thonging and lacing

Leather thonging can be purchased but it is quite easy to cut one's own. Diagram 6 shows the method.

Glueing

There are good leather glues available in craft shops in both tubes and jars. Tubes are useful for edges and small areas; a jar with a brush is more satisfactory for larger areas. Rubber solution and latex based adhesives are good because they will rub off without leaving a stain.

Glueing is mostly used for attaching lining leathers to surface leathers and for putting on decorative leather edgings and bindings.

Making a clutch bag

Patent leather has been used to make the bag illustrated, but any kind of leather or suede can be used instead. The pattern is based on very simple principles and can be adapted to make a coin purse, a tobacco pouch or a simple brief case.

Copy the diagram onto squared paper. Decide whether you are going to skive the edges so that they can be turned in for the same finish as the bag illustrated. If you decide not to attempt this kind of finish, the edges can be left raw. The line for cutting leather for a raw edged finish is coloured. This is also the cutting line for the lining.

When the pattern is outlined on the squared paper cut out the pieces, main bag and gussets, in heavy paper and take these with you to a leather supplier to choose a skin. Choose a lining skin, called a 'skiver' at the same time.

Cutting out

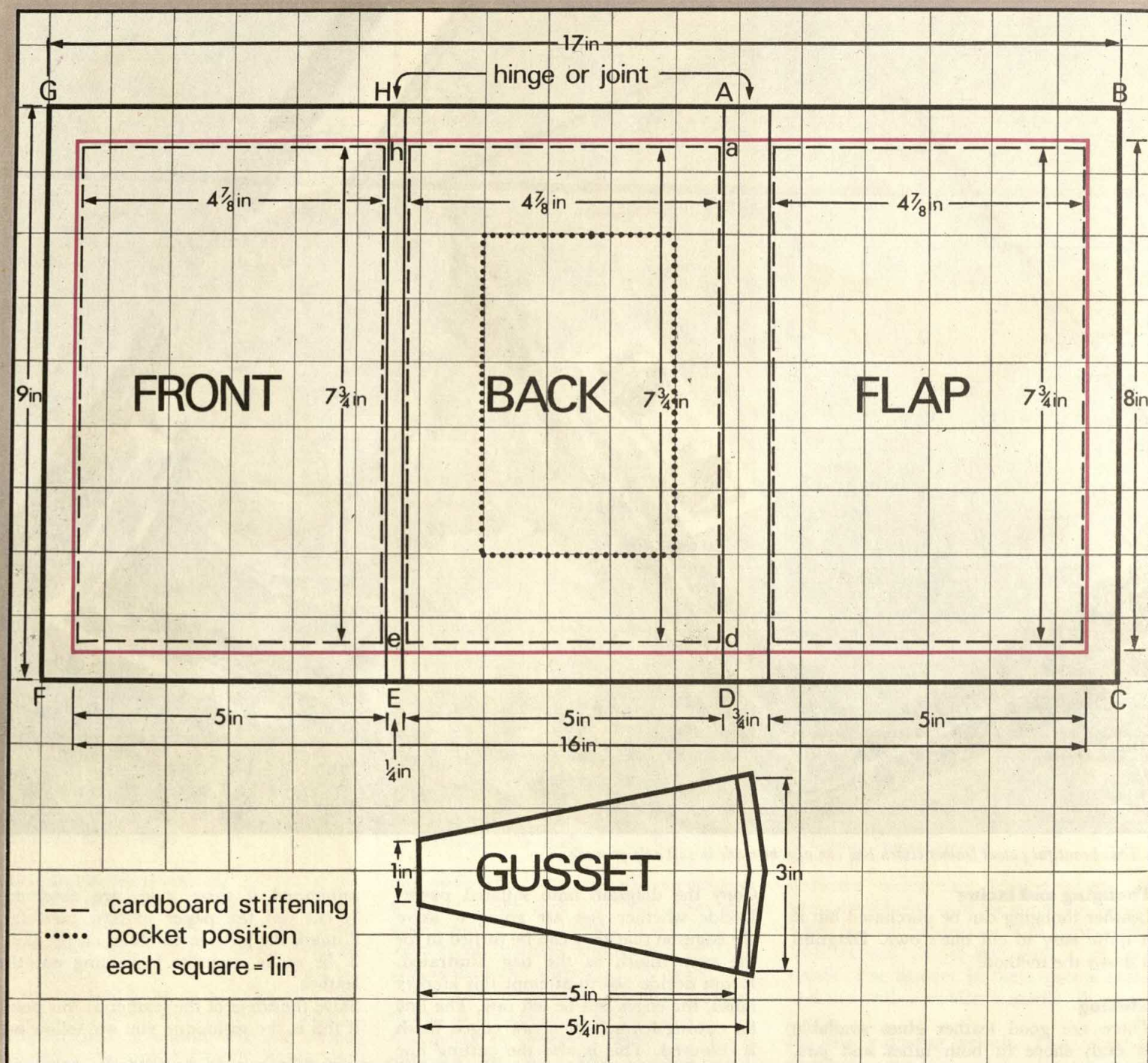
Lay the pattern pieces on the skin so that the best area of leather is used for the flap. The paper pattern can be kept in position by sticking it to the leather with one or two pieces of sellotape. Mark round the pattern carefully with a pencil using a ruler. It is worth stressing at this point that making up difficulties will be

minimised if three rules are observed:
1. cut out the paper pattern carefully;
2. mark the pattern carefully on the skin;
3. be really accurate in cutting out the leather.

Skive the edges of the leather at this point if this is the technique you are following.

Interlining and pocket

Cut three pieces of card interlining to the measurements given on the diagram and glue them to the wrong side of the leather, making sure that the edges are absolutely parallel. This is important if the bag is to fold properly. If a fastening is being used this is the point at which the plates of the fastening are inserted. Press studs can be used instead if preferred. Turn the skived edges of the bag flap and front edge (A-B-C-D and F-G in the diagram). Snip into the turnings $\frac{1}{2}$ inch where the top edge of the gusset will lie (D-d and A-a). Turn in and stick down the top edges of the gusset pieces too. Leave to dry.



▲ Plan your patterns for the clutch bag and lining from this diagram

Fold the pocket piece in half as indicated and glue the two sides together to make a piece measuring 5 inches by 3 inches. Meanwhile, cut out the bag lining from the lining fabric and lining for the gusset pieces, using the pattern.

When the pocket piece is dry, lightly stick it in position on the lining as indicated in the diagram and then machine stitch in position on three sides.

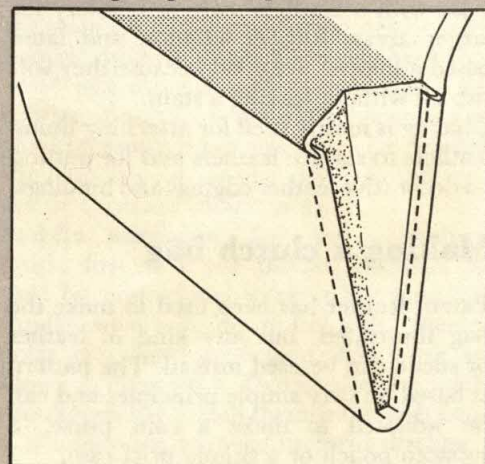
Attaching the lining

The lining is now glued to the outside leather, onto the surface of the card interlining, and the gusset lining pieces are

also glued to the gusset pieces. Turn in the edges of lining as you work and smooth it down using the bone folder. When everything is dry, stitch the top edges of the two gusset pieces. Then machine stitch the top edge of the bag (G-F) and all round the flap (ABCD).

Turn the skived edges of the gusset pieces to the right side and turn the skived edges of the bag along lines GHA and FED to the wrong side. Snip at E-e and H-h. Glue and then stitch the gussets into place (diagram 7). If it seems difficult to machine stitch the gussets, they can be sewn by hand.

7. Putting the gussets in place





▲ A simple belt, a beautiful buckle

▼ Ways with bright suede



▼ A quick belt to make in leather or suede. Cut out several shapes and link to waist measurement.

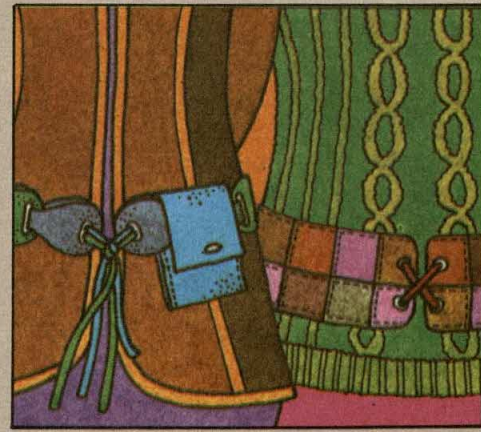


▲ Make this gay patchwork jerkin in diamond shapes. Cut a template first and cut sufficient pieces from scraps of suede. Cut out the garment pieces from heavy cotton (use a commercial paper pattern for a jerkin). Lightly glue the diamond shapes in position, just touching. Use a latex adhesive. When the glue is dry, machine stitch the diamond shapes in to position, using a zig zag stitch. Make up the garment as instructed in the pattern.

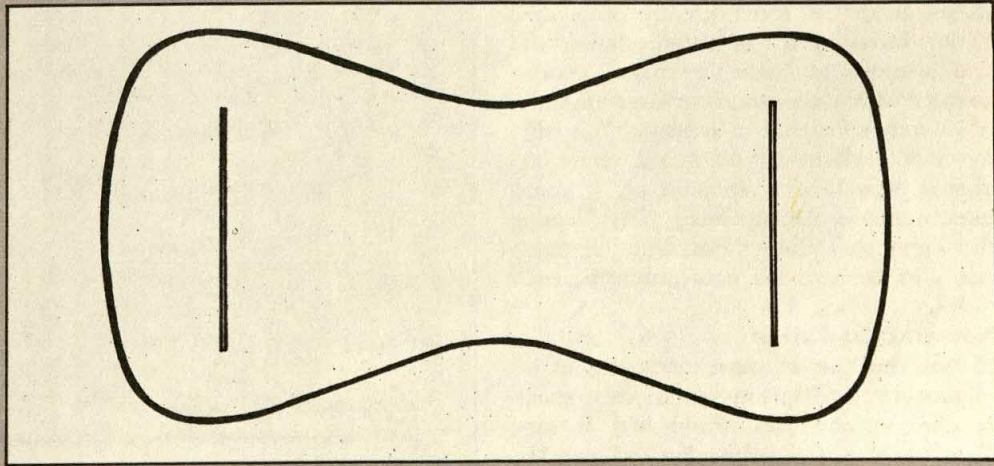


▲ Simple bag and belt in appliqué.

▼ Belts and purses to make



Fasten with buckle or thong.



Machine knitting/pattern maker chart

Another method of producing one's own designs in knitting is a special design plan used in conjunction with the Knit Radar attachment described in the previous chapter. This plan enables a knitter to make a paper pattern to exactly her own shape and measurements, without having to attend a course in pattern-cutting first. After all, not everyone is the same shape and it is useful to be able to make a pattern which is not just a stock size but bears a close resemblance to one's own particular shape.

The plan, produced by Knitmaster International, consists of a single sheet of paper printed with basic shapes for each part of a garment and covering a large range of sizes. On one side of the sheet are basic shapes for full length garments, from a 22 inch chest up to a 51 inch chest. This consists of one half front plan and one half back plan which can be used to waist length, hip length or full length. Also there is one half plan for a full length sleeve and one half collar plan. On the reverse side of the paper are 15 sizes of trouser patterns. The back leg pattern is in two sections, the six smallest sizes are on one plan and the remaining nine sizes are on a second plan. On the third plan all fifteen sizes of front leg are presented together.

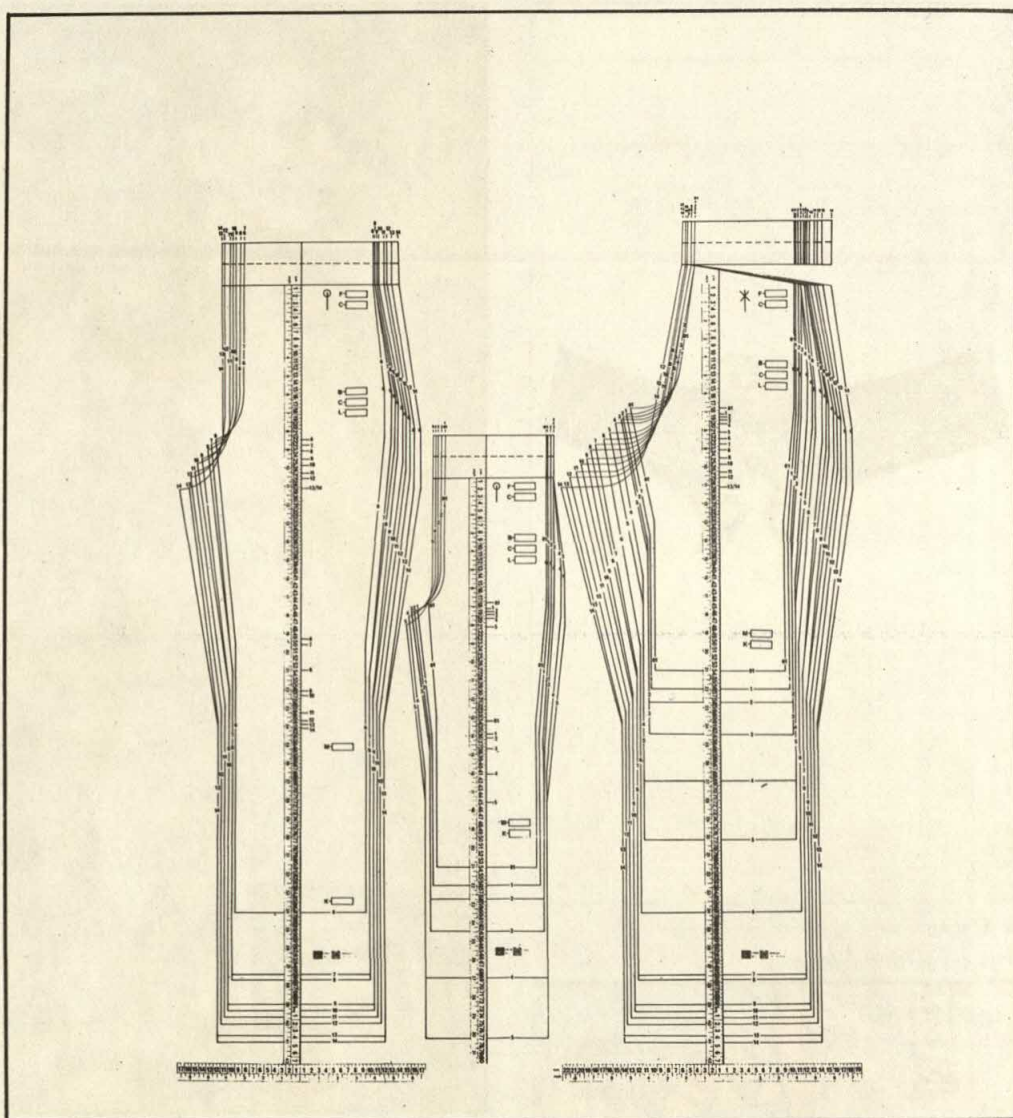
How to use the plan

It must always be remembered that these plans have already been reduced to half scale to work with the Knit Radar. Any measurement to be checked by measuring must be doubled in order to bring it to the actual measurement it will be when knitted.

To use the plan trace off the outline which gives you the nearest correct size. For instance, you might want to make a jersey that is neatly fitting without very much additional tolerance, to fit a 36 inch bust. The plan marked 9 would be the one most suitable. This is traced off the master sheet onto a sheet of tracing paper ready to feed directly into the Knit Radar. On the other hand, if you wanted to make a casual sports sweater with a very much greater amount of tolerance for ease in wearing, but still for a 36 inch bust, you might prefer to choose plan 10 or even plan 11. If your measurements are standard, you will use the same plan throughout, but the plan can also be used for non-standard sizes.

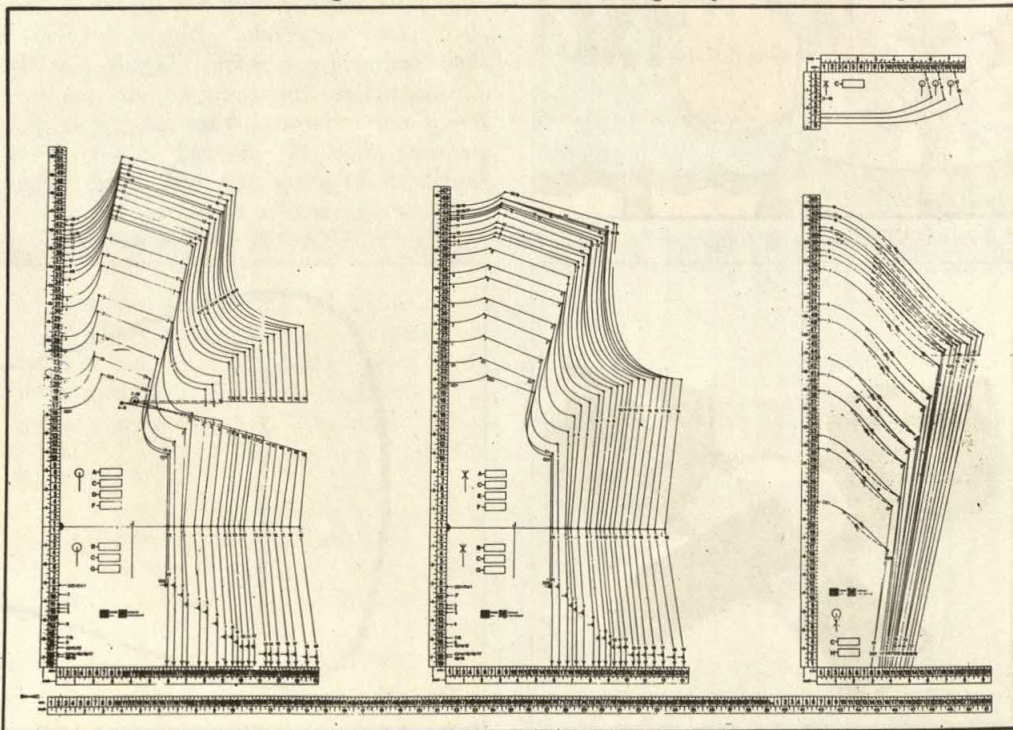
Non-standard sizes

If only the bust or chest measurement is correct for you on any given plan, such as plan 9, and you would like to use plan 8 or plan 10 shoulder line and plan 11



▲▼ Two of the Knitmaster plans, one for trousers (above), the other for bodices and sleeves (below)

A charming machine-knitted sun dress, designed by Knitmaster Design Studio ▶





hipline, there is no reason why you should not do just this. Mark each of the lines you want to use with a pencil. Trace the neck line, then the shoulder line and then the armhole curve, extending it to the required side line if necessary. From this point join the armhole to the required waist measurement and the waist to the required hipline. In this way you produce a tracing of a pattern to exactly your individual requirements, and this will enable you to produce a perfectly fitting garment.

Other parts of the plan are completed in the same way. It is always possible to decide whether a standard plan can be used throughout or whether you have to select individual measurements joining the various lines chosen on the tracing paper.

Lengthening and shortening

This is equally simple. Once the upper part of the plan has been drawn the side measurement can be shortened by placing the newly drawn neck curve lower down the scale at the side of the plan so that the required centre back measurement is obtained. To lengthen the tracing the reverse is all that is necessary. The neck line is raised up until it is against the scale at the required back measurement. Each section may be traced off in this way. Variations to neck lines can easily be added to the tracing paper shape, sleeves shortened or made fuller, or other versions added.

Once the tracing is complete the pattern is ready to slip into the Knit Radar, which will complete the pattern working in conjunction with the knitting machine.

Working without the Knit Radar

The Knitmaster plan can in fact be used by any knitting machine owner, if she uses the plan 'manually'—that is, if she traces off the shape of the garment and uses it as a guide to operating her machine. The plan includes a scale of rows to the inch and stitches to the inch on a wide range of tensions.

The knitter first makes her tension swatch and, after ascertaining rows and stitches, checks these on the scale against her plan.

It is possible to mark the numbers of rows to be knitted between waist and under arm shaping, for instance, and to be able instantly to see how many stitches need to be decreased or increased to shape. This information, marked on the traced pattern you have made, gives the knitter completely comprehensive knitting instructions, which she can read at a glance, whatever machine she is using.



Knitting pattern/chevron stripes for children

This bright and cosy children's outfit has a back and front centre panel of chevron stripes. The contrast colour is continued in the hat and mittens welts.

Sizes

To fit 24[26:28:30]in chest

Jumper. Length, 14[16½:19:21½]in

Sleeve seam, 11[12½:14:15½]in

Trousers. Inside leg, 12[15:18:21]in

Mittens. Length, 7[8½]in

Hat. To fit average head proportionate to chest measurement

Tension for this design

5 sts and 6½ rows to 1in over st st worked on No.6 needles

Materials shown here

Templeton's Three Glens Triple Knitting

Jumper. 7[7:8:9] balls main shade, French Navy, A

2 balls contrast, Tiger Lily, B

Trousers. 6[7:7:8] balls main shade, A

Hat and mittens. 2[2:3:3] balls main shade, A

1 ball contrast, B

One pair No.6 needles

One pair No.10 needles

Waist length elastic for trousers

Jumper back

First side

Using No.10 needles and A, cast on 69[73:81:85] sts.

1st row K1, *P1, K1, rep from * to end.

2nd row P1, *K1, P1, rep from * to end.

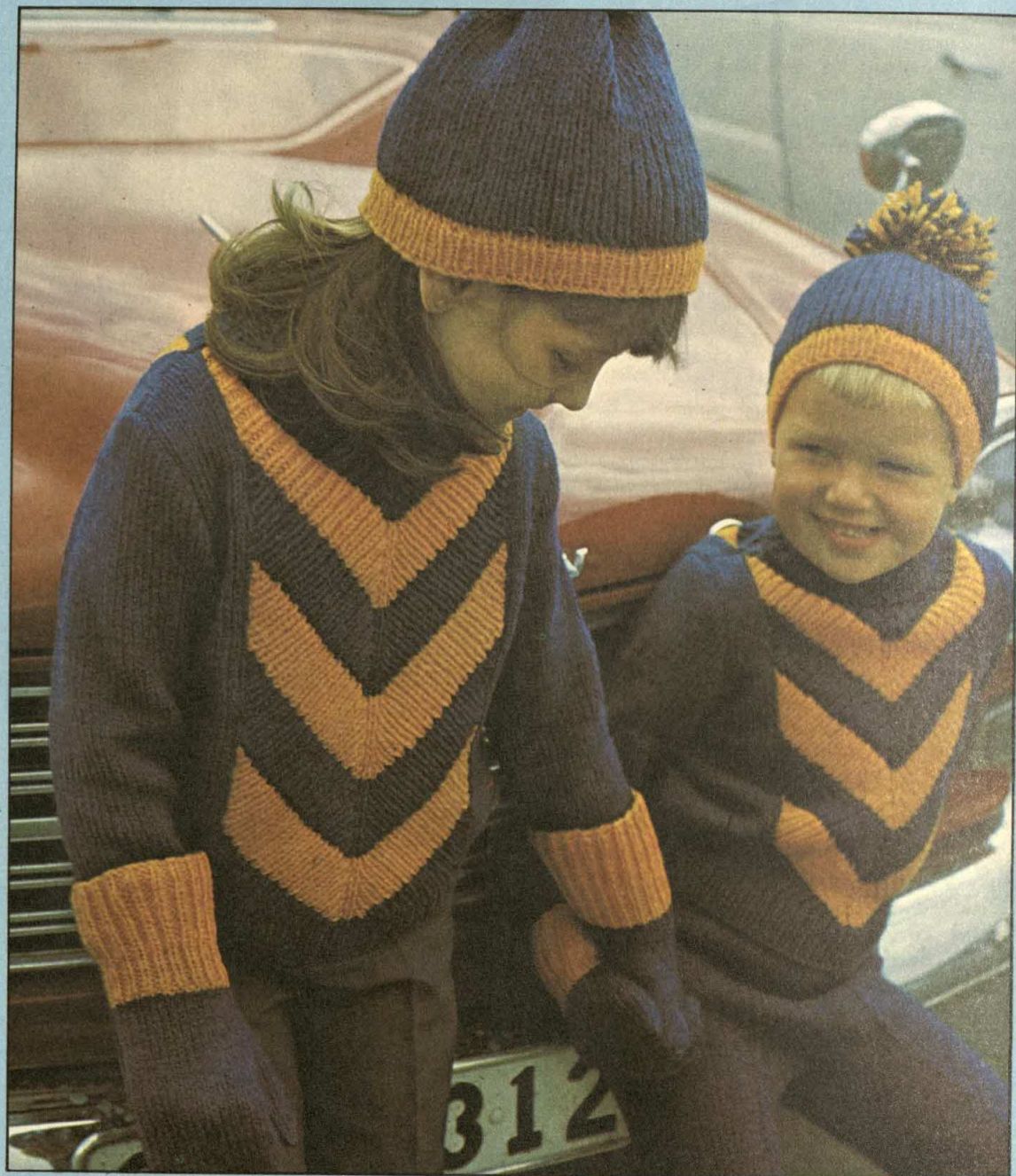
Rep these two rows for 1½in, ending with 1st row.

Next row *Rib 2[2:3:3], K up 1, rep from * 4 times more, rib to last 10[10:15:15] sts, **K up 1, rib 2[2:3:3], rep from ** 4 times more. 79[83:91:95] sts.

Change to No.6 needles.

Next row K17[19:21:23], turn and cast on one st.

Continue on these 18[20:22:24] sts in st st until work measures 8½[10½:12½:14½]in



from beg. End with a P row.

Shape armhole

Cast off 5 sts at beg of next row, 3 sts at beg of following alt row, then 2 sts at beg of following alt row.

At armhole edge K2 tog on next 2 alt rows.

Continue without shaping on rem 6[8:10:12] sts until armhole measures 5½[6:6½:7]in, ending with a P row.

Shape armholes

Cast off 3[4:5:6] sts at beg of next row.

P 1 row.

Cast off rem 3[4:5:6] sts.

Second side

Return to sts which were left and with RS facing, slip the first 45[45:49:49] sts onto a spare needle, rejoin yarn, cast on one st, K to end.

Continue on these 18[20:22:24] sts to match first side, reversing shaping.

Centre panel

Using No.6 needles and A, with RS facing, work over the centre 45[45:49:49] sts as follows:

1st row Rib 4, turn.

2nd row Rib 3, work into front, back, then front again of next st — called inc 2 —.

3rd row Rib 10, turn.

4th row Rib 9, inc 2.

5th row Rib 16, turn.

6th row Rib 15, inc 2.

7th row Rib 22, turn.

8th row Rib 21, inc 2.

9th row Rib 26, turn.

10th row Rib 25, inc 2.

Break off yarn.

Slip all sts onto right hand needle, rejoin yarn and with WS facing, beg at left side, rep 1st to 10th rows as above. Break off yarn and slip all sts back onto left hand needle. 65[65:69:69] sts. With RS facing and using B, continue as follows:

***1st row** K.

2nd row Inc 2, rib 28[28:30:30], K3 tog, P1, K3 tog tbl, rib 28[28:30:30], inc 2.

3rd row Rib.

Rep 2nd and 3rd rows 3 times more, then 2nd row once.**

Using A, rep from ** to **. Working alternately 10 rows B, 10 rows A, continue as before until work measures the same as side piece to beg of shoulder shaping, ending with 10th row of a stripe.

Next row With next colour, K.

Next row Rib to 3 sts before centre st, K3 tog, P1, K3 tog tbl, rib to end.

Next row Rib to end.

Rep last two rows 3 times more, then first row once. 45[45:49:49] sts.***

Next row With next colour, K.

Next row P2 tog, rib to 3 sts before centre st, K3 tog, P1, K3 tog tbl, rib to last 2 sts, P2 tog.

Next row Rib.

Rep last two rows until 9[9:7:7] sts rem.

Next row K1[1:0:0], K3 tog, P1, K3 tog tbl, K1[1:0:0].

Cast off.

Front

Work as given for Back to *** Cast off.

Sleeves

Using No.10 needles and A, cast on 35[37:39:41] sts and work in rib as on Back for 2[2½:2½:2½]in, ending with 2nd row, inc one st in centre of last row and one st at each end. 38[40:42:44] sts.

Change to No.6 needles.

Beg with a K row, continue in st st, inc one st at each end of 3rd and every following 8th row until there are 52[54:58:60] sts.

Continue without shaping until sleeve seam measures 11[12½:14:15½]in from beg, ending with a P row.

Shape top

Cast off 5 sts at beg of next 2 rows.

K2 tog at each end of next and every alt row until 26 sts rem.

Cast off 2 sts at beg of next 6 rows, then 3 sts at beg of next 2 rows.

Cast off rem 8 sts.

Neckband

Join side panels to centre Front and Back panels. Join right shoulder seam.

Using No.10 needles and A, K up 71[75:79:83] sts round neck.

Beg with second rib row, work in rib as at beg of Back for 4[4½:4½:5]in. Cast off loosely in rib.

Trousers right leg

Using No.10 needles and A, cast on 37[41:45:49] sts and work in rib as on Back of Jumper for 1½in, ending with a second row.

Change to No.6 needles.

Beg with a K row, continue in st st as follows:

1st row K9[10:11:12], sl 1, K17[19:21:23], sl 1, K9[10:11:12].

2nd row P.

Rep these two rows 2[3:4:5] times more.

Next row K2, *K up 1, K7[8:9:10], sl 1, K7[8:9:10], K up 1*, K3, rep from * to *, K2.

Keeping the continuity of the sl sts, work 5[7:9:11] rows.

Next row K2, *K up 1, K8[9:10:11], sl 1, K8[9:10:11], K up 1, *K3, rep from * to *, K2.

Continue inc in this way on every 6th[8th:10th:12th] rows until there are 77[81:85:89] sts.

Continue without shaping until work measures 12[15:18:21]in from beg, ending with a P row.

Shape crutch

Cast off 4 sts at beg of next 2 rows, then 3 sts at beg of next row.

P 1 row.

Next row K2, K2 tog, K to last 4 sts, K2 tog tbl, K2.

Continue dec in this way on following 4th row, then on every following 4th[4th:6th:6th] row until 58[60:62:64] sts rem.

Continue without shaping until work measures 7½[8:8½:9]in from beg of crutch shaping, ending with a K row.

Shape back

Next row P to last 32[32:36:36] sts, turn and K to end.

Next row P to last 36[36:40:40] sts, turn and K to end.

Continue working 4 sts less on every alt row 3[3:4:4] times more.

Next row P across all sts, dec one st at end of row. 57[59:61:63] sts.

Change to No.10 needles.

Continue in rib as at beg for 1½in. Cast off in rib.

Left leg

Work as for right Leg, reversing all shaping.

Hat

Using No.10 needles and B, cast on 95[99:103:107] sts and work in rib as before for 1[1½:1½:1½]in, ending with a second row.

Change to No.6 needles and A.

Next row K5[2:4:6], *K up 1, K5, rep from * 16[18:18:18] times, K up 1, K5[2:4:6]. 113[119:123:127] sts.

Continue in rib until work measures 6½[7:7½:8]in from beg, ending with a WS row.

Next row K1, *K2 tog, rep from * to end. 57[60:62:64] sts.

Next row P.

Next row K1[0:0:0], *K2 tog, rep from * to end. 29[30:31:32] sts.

Break off yarn, thread through sts, draw up and fasten off securely.

Mittens

Using No.10 needles and B, cast on 46[55] sts.

1st row K1, *P2, K1, rep from * to end.

2nd row P1, *K2, P1, rep from * to end.

Rep these two rows for 1½in, ending with a second row.

Next row K1, *P2 tog, K1, rep from * to end. 31[37] sts.

Continue in K1, P1 rib until work measures 2½[3¼]in,

ending with a WS row.

Break off B.

Change to No.6 needles and join in A.

Work 4 rows st st.

Next row K15[18], K up 1, K1, K up 1, K15[18].

Next row P.

Next row K15[18], K up 1, K3, K up 1, K15[18].

Continue inc in this way on every alt row 3[5] times more, ending with a P row.

Next row K24[31], turn, cast on one st.

Next row P10[14], turn, cast on one st.

Next row K11[15], turn.

Continue on these sts for thumb for 1[1½]in, ending with a P row.

Next row K1, *K2 tog, rep from * to end.

Break off yarn, thread through sts, draw up and fasten off Join thumb seam.

Return to where work was left, rejoin yarn and K up 1 from base of thumb seam, K to end.

Continue on these 31[37] sts until work measures 6½[8]in from beg, ending with a P row.

Next row K1, *P1, K1, rep from * to end.

Next row P1, *K1, P1, rep from * to end.

Next row K1, *K2 tog, rep from * to end. 16[19] sts.

Next row P.

Next row K0[1], *K2 tog, rep from * to end. 8[10] sts.

Break off yarn, thread through sts, draw up and fasten off securely.

To make up

Press work with a warm iron under a damp cloth, omitting ribbing.

Jumper. Join left shoulder seams and neckband. Sew in sleeves. Join side and sleeve seams. Press all seams.

Trousers. Join centre front and back seams. Join leg seams. Sew elastic inside waistband with casing stitch. Press all seams.

Hat. Join and press seam.

Make pom-pom in two colours and sew to top.

Mittens. Join and press seam.

Stitchery design/metal thread embroidery

This chapter on metal thread embroidery illustrates some of the different effects which can be achieved by varying the threads and the techniques of applying them.

Although gold threads are rich and exciting to work with, silver and silver lurex threads produce embroidery with a cool and exquisite look.

Uses

Metal thread embroidery is traditionally associated with ecclesiastical work as a decoration for copes, mitres, altar frontals, pulpit falls and prayer book covers, but in modern embroidery it is used for wall panels, and as a decoration for lids of fabric jewellery boxes.

On fashion garments metal thread embroidery adds luxurious richness, and need not cause cleaning problems as a variety of washable lurex yarns are available.

Fir cone

The background fabric is a cotton/Terylene mixture in dark brown. The applied fabrics are jap silk in a bronze colour, gold kid in a variety of tones, and gloving leathers in shades of brown. The metal threads used are jap gold, pearl purl, Lurex in antique gold and gold fingering knitting yarn. The jap silk was applied first, couched down with jap gold and Lurex. Shapes cut from leather and gold kid form the cone seeds detail. Couched gold threads and gold fingering knitting are used for the finer design lines.

Tree bark

The background fabric used here is natural coloured hessian, and the applied fabric is gold orion cloth which resembles kid. The raised, padded sections were worked first. Several layers of felt in varying sizes were stitched in place beginning with the

smallest and finishing with the largest, giving a smooth, rounded padding. The orion cloth was then stitched down over the padding. The textured stitchery is a combination of gold and lurex threads couched down in vertical flowing lines to form rhythm in the design.

Silver on blue

This interesting sampler is worked on a slub textured furnishing fabric, using a variety of materials in tones of silver. Narrow silver ribbon was runched in a random fashion and tiny matt, silver beads were stitched into the folds. Silver checkered purl, cut in lengths, is applied in small loops. Finer silver and Lurex threads and pure silk lightly scatter the background in the form of small star stitches and random crossed threads to contrast with the heavier textures. The circles of silver kid make interesting focal highlights.

▼ The design entitled 'fir cone' worked in gold kid and leather



'Tree bark' which uses padded areas ▼ Silver on blue, cool and lovely ►





Stitchery pattern/pattern for furnishings

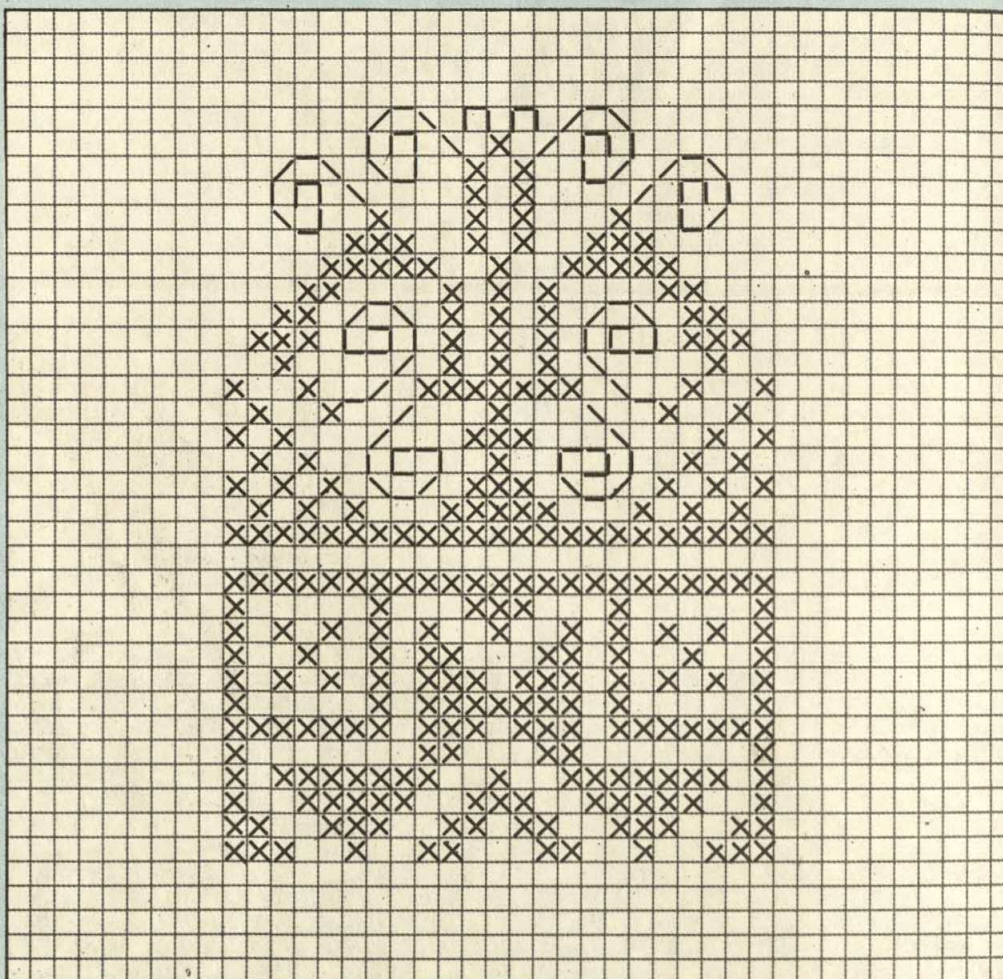
The design for this richly decorated table runner is embroidered in two simple stitches using white yarn on a blue background to give a dramatic effect. This interesting design would also make a good inner and outer border decoration for a tablecloth, as a border on a curtain or worked in vertical bands. The design could be easily adapted for use on a cushion or to decorate a drum shaped lampshade.

To make this table runner measuring 14 inches wide by 50 inches long you will need:

- ☐ 1/2 yd 59 inch wide even weave linen with 21 threads to 1 inch, blue
- ☐ Anchor Pearl Cotton No.8, 3 balls
- ☐ Sewing cotton to match linen
- ☐ Crewel needle No.16

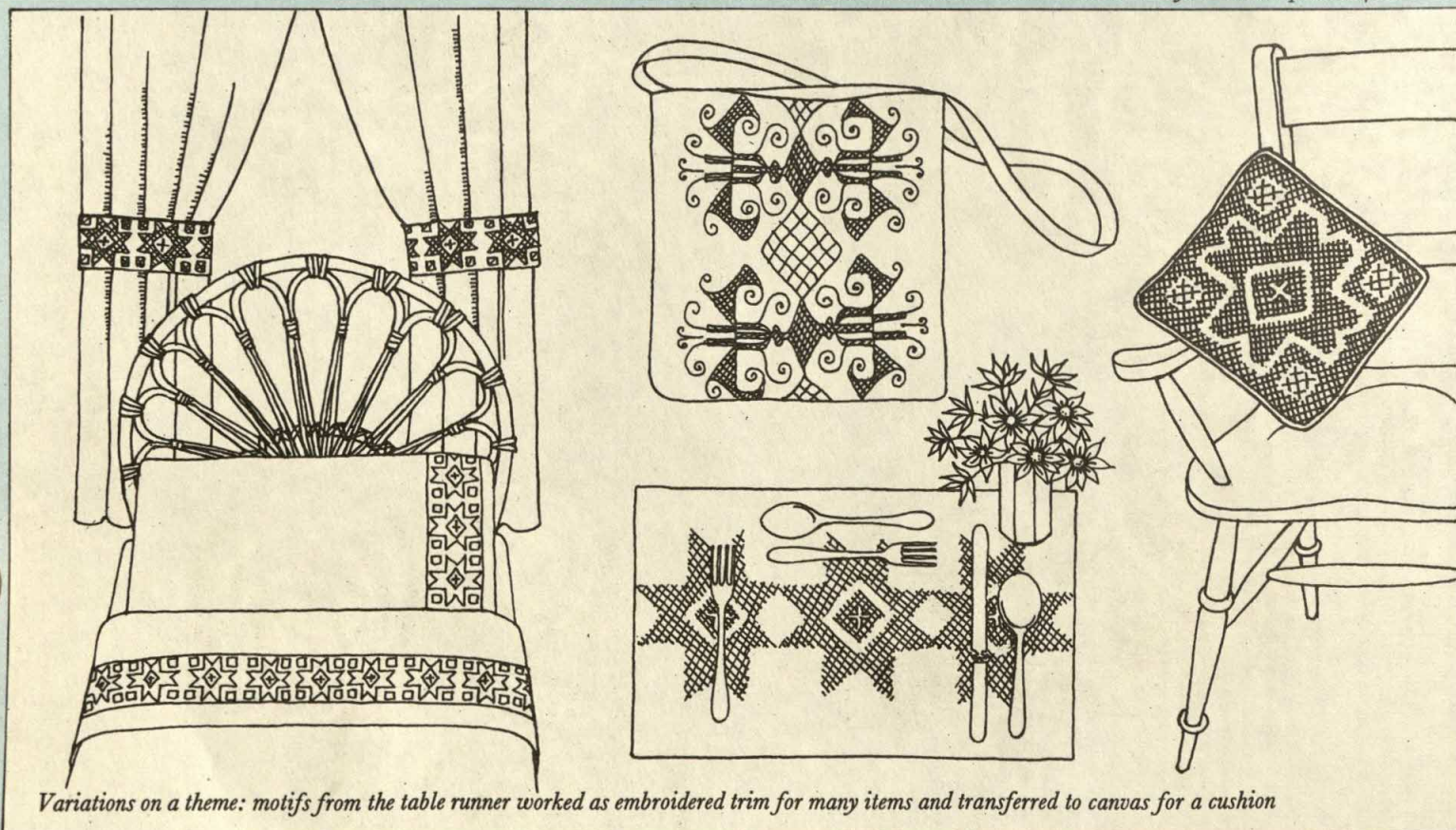
Method

With tacking stitches mark the centre of the fabric vertically and horizontally following the grain of the fabric. Work the design from the chart over two threads of fabric each way. The main part of the design is worked in cross stitch and the fine lines in Holbein or double running stitch. Work twenty one complete repeats of the design centrally along the length of the cloth. Finish the edges of the runner with a 1 inch deep hem, mitring the corners neatly.



▲ The working chart for the upper half of the design

The table runner embroidered in cross stitch and Holbein stitch ► Ways with the pattern ▼



Variations on a theme: motifs from the table runner worked as embroidered trim for many items and transferred to canvas for a cushion



Home crochet/window filigree

Crochet window filigrees are a charming idea, popular in Scandinavia where they originated, probably inspired by the patterns of magnified snowflakes. This pretty design can be used in other ways around the home. It would make a beautiful table mat, with the edges left irregular. Alternatively an edge could be added by working a chain instead of using a ring and working double crochet into each chain all round. Position under glass to make an unusual table top.

Size

About 16in diameter

Tension for this design

About 7tr and 2 rows to 1in worked with No.3-00 crochet hook

Materials shown here

Coton du Pingouin
1 ball
One No.3-00 (ISR) crochet hook
16in diameter lampshade ring

Filigree

Make 4ch, join with ss to form a ring.

1st round *15ch, ss into ring, rep from * 3 times more.

2nd round Into each of the 4 loops just made work 30tr.

3rd round Ss over first 7tr of first loop, 1dc into next tr, * (7ch, miss 2tr, 1dc into next tr) 5 times, 5ch, 1dc into 8th tr of next loop, rep from * 3 times more, ending last rep with ss into first dc of round.

4th round Ss over first 3ch, 1dc into loop, (7ch, 1dc into next 7ch loop) to end, ending with 7ch, ss into first dc of round.

5th round Ss over first 3ch, 1dc into loop, *(9ch, 1dc into next loop) 3 times, 3ch, 1dc into next loop, 10ch, ss into last dc worked, 21tr into the 10ch loop just made, ss again into the same dc, 3ch, 1dc into next loop, rep from * 3 times more, ending with ss into first dc.

6th round Ss over first 4ch, *6dc into loop, (6dc, 2ch, 6dc) into next loop, 6dc into next loop, 5ch, 1dc into 8th tr round ring, (5ch, miss 2tr, 1dc into next tr) twice, 5ch, rep from * 3 times more, ending with ss into first dc.

7th round 9ch, *(1dc, 2ch, 1dc) into 2ch loop, 5ch, (1tr, 3ch, 1tr) into last of 6dc in next loop, 5ch, miss next loop, (1dc into next loop, 5ch) twice, (1tr, 3ch, 1tr) into first of 6dc, 5ch, rep from * 3 times more, ending with 1tr into first st, 3ch, ss into 4th of first 9ch.

8th round 5ch, *(1tr, 3ch, 1tr) into 2ch loop, (1tr, 5ch, 1tr) into next tr, 3ch, 1tr into next tr, 7ch, miss next loop, 1dc into next loop, 7ch, 1tr into next tr, 3ch, (1tr, 5ch, 1tr) into next tr, rep from * 3 times more, ending with 3ch, 1tr into first st, 5ch, ss into 4th of 5ch.

9th round Ss into next 5ch loop, 3ch, 4tr into this loop, *(3ch, 1tr into next loop) twice, 3ch, 9tr into next loop, 2ch, 9tr into next loop, (3ch, 1tr into next loop) twice, 3ch, *5tr into next loop, rep from ** twice more, then rep from ** to *, ending with ss into 3rd of 3ch.

10th round 3ch, 1tr into each of next 4tr, *(3ch, 1tr into next tr) twice, 3ch, 1tr into each of next 4tr, 2ch, miss 1tr, 1tr into each of next 4tr, 4tr into 2ch sp, 1tr into each of next 4tr, 2ch, miss 1tr, 1tr into each of next 4tr, (3ch, 1tr into next tr) twice, 3ch*, 1tr into each of next 5tr, rep from ** twice more, then rep from ** to *, ss to 3rd of 3ch.

11th round 4ch, (1tr into next tr, 1ch) 4 times, **2ch, (1tr into next tr, 3ch) 3 times, (1tr, 1ch) 4 times into 2ch-sp, then 1tr into the same sp, miss 4tr, (1tr into next tr, 1ch) 3 times, 1tr into next tr, (1tr, 1ch) 4 times into 2ch sp, then 1tr into the same sp, 3ch, miss 3tr, (1tr into next tr, 3ch) 3 times*, (1tr into next tr, 1ch) 5 times, rep from ** twice more, then rep from ** to *, ss into 3rd of 5ch.

12th round 5ch, (1tr into next tr, 2ch) 4 times, **1ch, (1tr into next tr, 3ch) 3 times, (1tr into next tr, 2ch) 4 times, 1tr into each of next 2tr, 2ch, (1tr into next tr, 2ch) twice, 1tr into next 2tr, (2ch, 7tr into next tr) 4 times, 3ch, (1tr into next tr, 3ch) 3 times*, (1tr into next tr, 2ch) 5 times, rep from ** twice more, then rep from ** to *, ss into 3rd of 5ch.

13th round Ss into next sp, 3ch, 4tr into this sp, **2ch, miss 1sp, 1tr into next tr, 2ch, miss 1sp, 5tr into next sp, (3ch, 1tr into next tr) 3 times, 3ch, 5tr into 2ch sp, miss 1sp, (2ch, 1tr into next tr) twice, 2ch, miss 1sp, 1tr between next 2tr, 2ch, miss 1sp, 5tr into next sp, (3ch, 1tr into next tr) 3 times, 3ch*, 5tr into 2ch sp, rep from ** twice more, then rep from ** to *, ss into 3rd of 3ch.

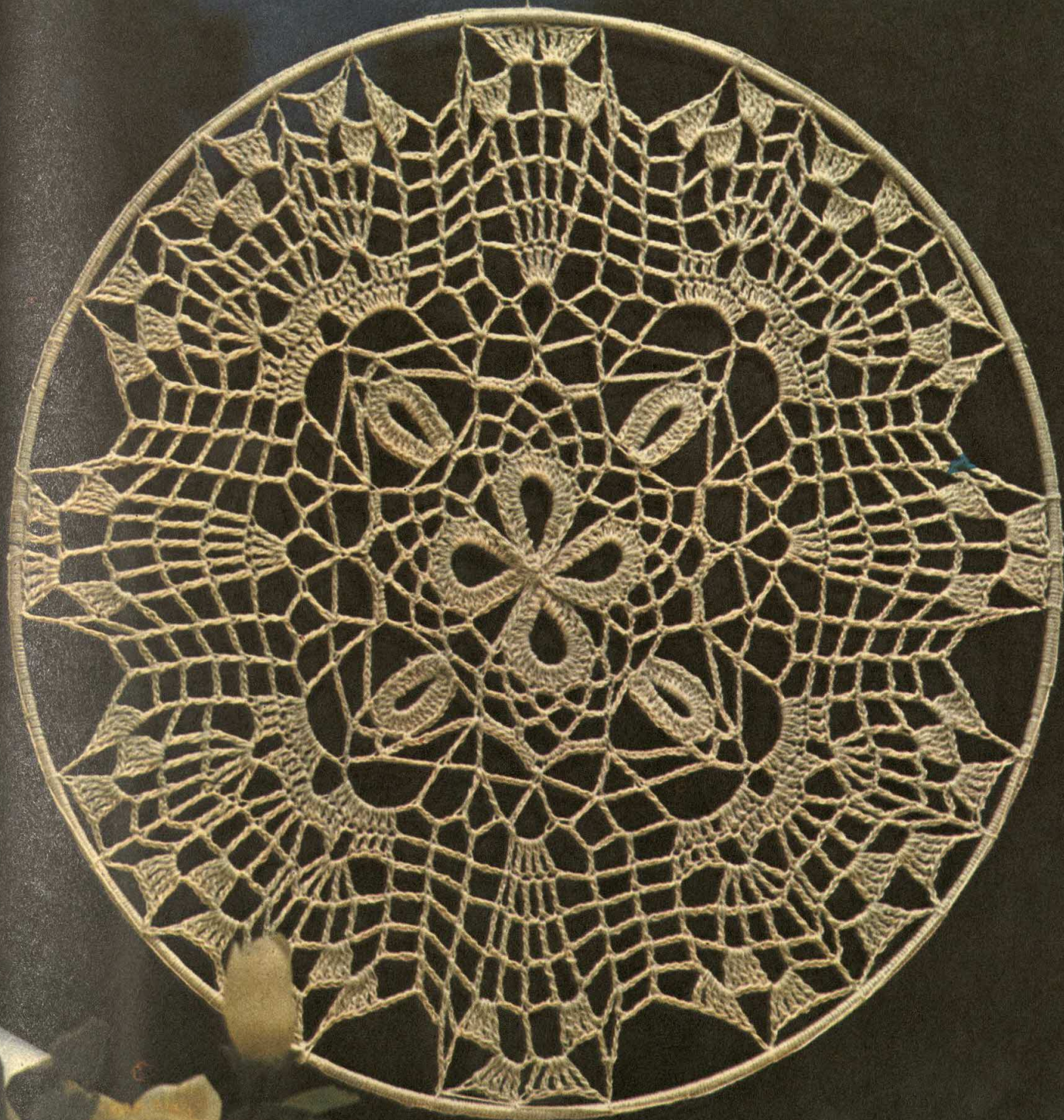
14th round 5ch, **5tr into 2ch sp, 2ch, 5tr into next sp, miss 4tr, (3ch, 1tr into next tr) 3 times, 3ch, miss 1sp, * (5tr into next sp, 2ch) twice, miss 1sp, 1tr into next tr, 2ch, miss 1sp*, rep from * to * once more, 5tr into next sp, 2ch, 5tr into next sp, 3ch, miss 1sp, (1tr into next tr, 3ch) 3 times, rep from ** 3 times more but ending last rep with (1tr into next tr, 3ch) twice instead of 3 times, ss into 3rd of 5ch. Fasten off.

To make up

Work in blanket stitch all round the lampshade ring, covering it closely. Pin out the filigree to size and press under a wet cloth using a hot iron. Leave to dry. Sew the filigree to the ring as illustrated.

Make a crochet chain the required length and sew to ring, forming loop at one end, from which to hang.

The filigree stitched to a lampshade ring to hang in a window ►



Tailoring six

In this chapter

A. Making a step collar: the under collar; pressing the collar pieces; stitching the collar; attaching the collar to the coat.

B. Making a fitted collar

C. Making a mandarin collar

D. Setting in the sleeves: pinning in the sleeves; smooth fitted sleeve head; gathered sleeve head.

E. The third fitting

F. Stitching in the sleeves: sleeve head padding.

A. Making a step collar

The collar of a coat should be smooth and well fitting, so great care must be taken not to distort it when stitching and pressing. The collar is sewn to the coat by hand to ensure a perfect fit.

The under collar

Stitch the centre back seam. Trim the seam allowance to $\frac{1}{4}$ inch and press open.

1. Working on the under collar canvas, trim the centre back seam allowance to $\frac{1}{4}$ inch, overlap on sewing line and stitch.

2. Lay the canvas to the wrong side of the under collar with centre backs matching. Pin along the crease line, then run a taut thread along the crease line in matching thread.

3. The crease line on the collar divides the stand from the fall.

4. Fold the under collar on the crease line with the canvas side up, and pad stitch the fall, keeping within the stitching lines all round. Work with the crease line away from you and work up and down in staggered lines.

5. Similarly, pad stitch the stand, again working with the crease line away from you.

Pressing the collar pieces

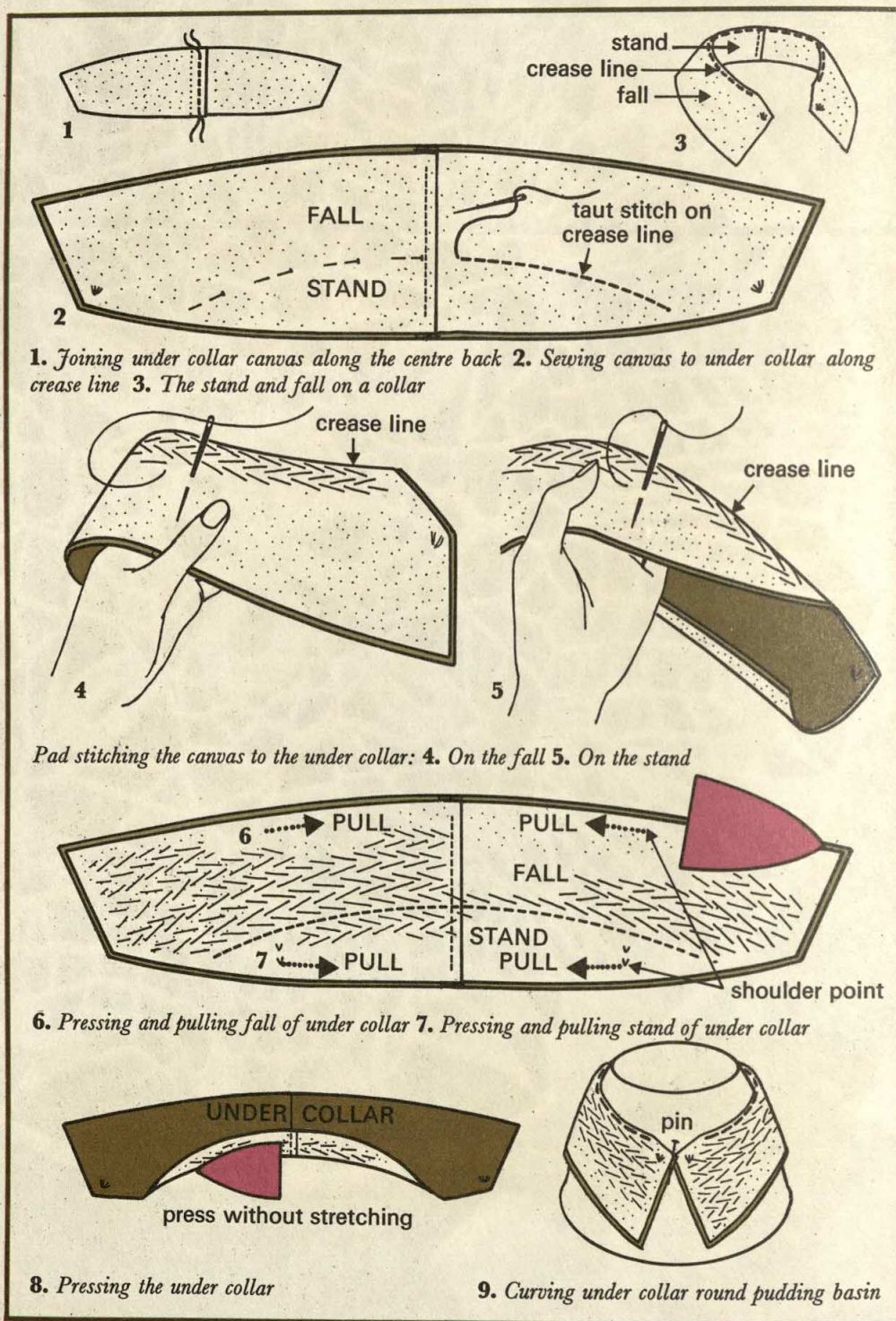
To fit the coat correctly the under and top collar pieces need to be pressed and moulded before being stitched together.

6. Lay the under collar, right side down, on an ironing board. Using a damp cloth press the fall, gently pulling the outer edge of the collar slightly, just above the shoulder position. Always pull towards the centre back as the centre back must not be stretched. The edge should not be stretched more than $\frac{1}{2}$ inch.

7. Repeat for the stand.

8. Turn the under collar right side up and lay it flat on an ironing board with the stand folded over on the crease line. Using a damp cloth press firmly without stretching.

9. While the under collar is still damp, curve it around a pudding basin, with the stand turned in, to dry into a curve.



Prepare the top collar similarly, but turning the stand under.

Stitching the collar

10. Working on the under collar, trim the canvas to just inside the stitching line.

11. Check that the under collar fits neatly into the neck line with the ends matching.

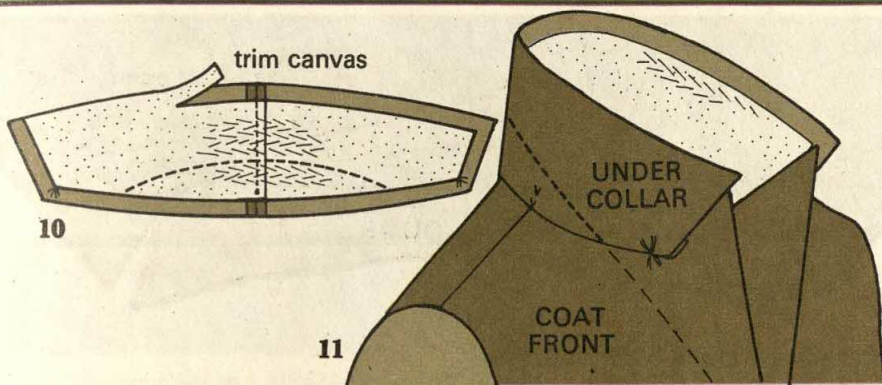
12. Place the top and under collar pieces together, with right sides facing. Baste along crease line and along outside and step edges.

13. Stitch, layer seams and snip corners.

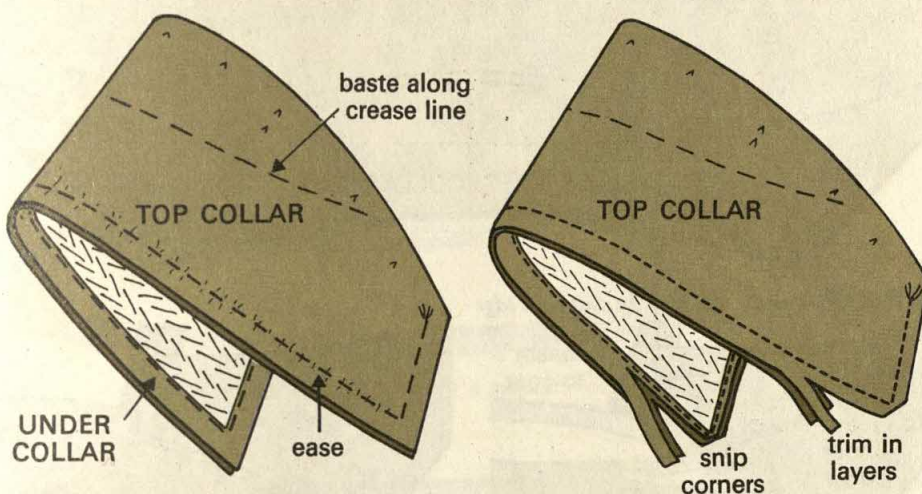
14. Turn the collar to the right side and work the corners or curves into a good shape. Working on the under side, baste along the stitched edges keeping the seam rolled to the underside. Side stitch the seam edges to keep them in place.

15. Turn under the seam allowance on the neck edge of the under collar and baste. Snip into the neck edge seam allowance of the top collar at the shoulder points. Turn under the seam allowance from the front edges to the shoulder point as shown and baste.

Press the collar very carefully.

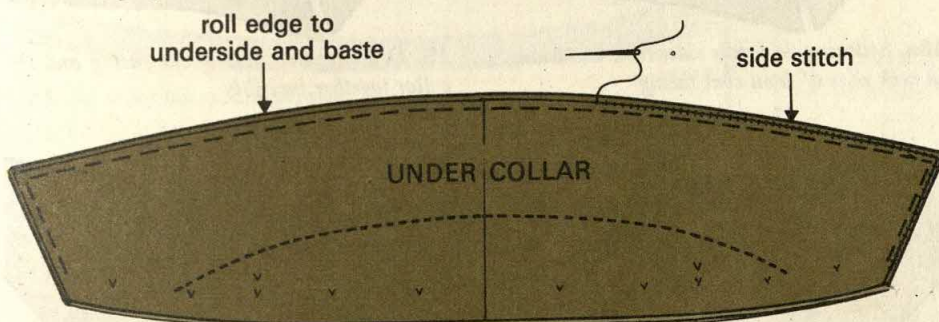


10. Trimming the canvas on the under collar 11. Checking the fit of the under collar

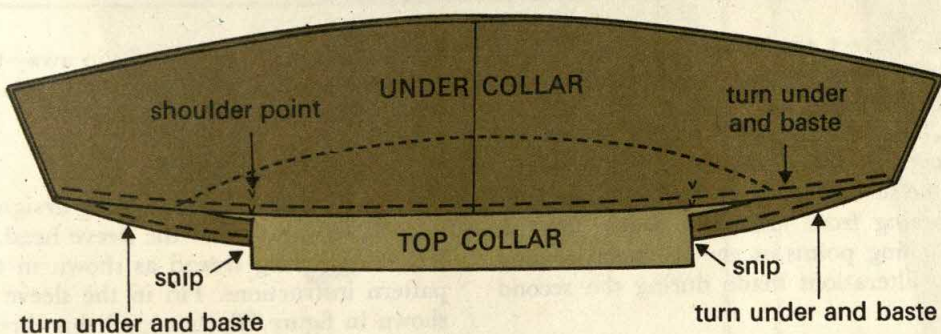


12. Basting top and under collars together

13. Stitched collar seams ready for turning



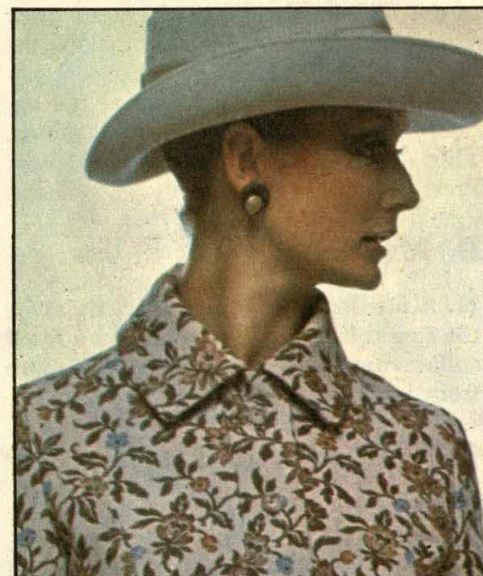
14. The stitched edges of the turned collar basted and side stitched in place



15. Turning under and basting the neck edges of the collar ready for attaching to coat



Coat with step collar, Butterick pattern 6462



Coat with fitted collar, Vogue pattern 2222

Coat with mandarin collar, Vogue pattern 2573



Attaching the collar to the coat

Lay the coat, right side up, over your knees with the neck line towards you.

16. Lay the under collar to the neck edge of the coat, right side up, with the folded edge of the under collar meeting the sewing line of the coat neck edge. Carefully match the centre backs, shoulder points and crease line. Pin along the neck edge distributing the ease evenly.

17. Fell the collar to the coat, starting at the centre back and working to each end. Finish the ends off securely.

18 a, b. Still with the coat on your knees, turn the coat over to the wrong side. Pad stitch the end of the bridle firmly to the crease of the collar (**a**). Turn in the seam allowance of the facings along the neck edge in a smooth line and baste to coat (**b**).

19. Put the folded edges of the top collar to the folds of the facing. Using a draw stitch, draw the folds together making the stitches invisible (Tailoring 5).

20. The raw edge at the back of the top collar is herringboned down as shown. This is eventually covered by the lining. Press the neck seam carefully over a ham.

B. Making a fitted collar

21. A fitted collar is worked exactly as for the step collar. The crease line on a fitted collar runs from centre front to centre front as shown.

C. Making a mandarin collar

Like the step collar, the mandarin collar is also attached to the coat by hand. **22.** Cut a strip of wool and hair canvas to the shape of the collar without seam allowance. Catch stitch to the inside collar piece.

23. Place the collar pieces together, with right sides facing. Baste and stitch, starting and ending at the neck seam line.

24. Layer the seams and snip corners. Fold the neck seam allowances to the wrong side and baste.

Turn the collar to the right side, working corners into a good shape. Baste and press.

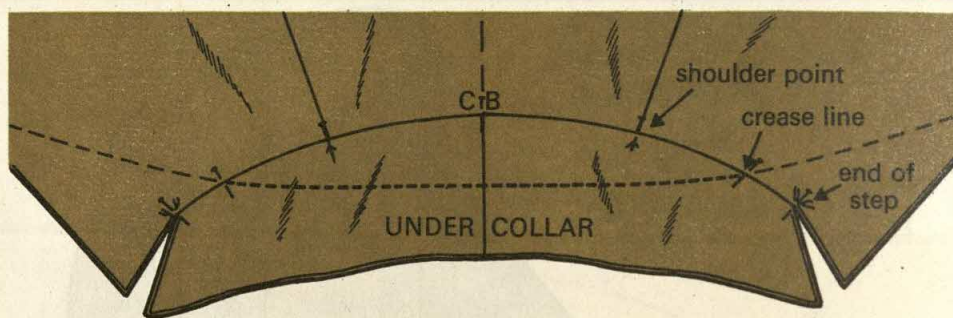
25. Sew the mandarin collar to the coat as for the step collar (figures 16, 17, 18, and 19), in the position indicated on the pattern, remembering that the under collar is now facing inwards.

D. Setting in the sleeves

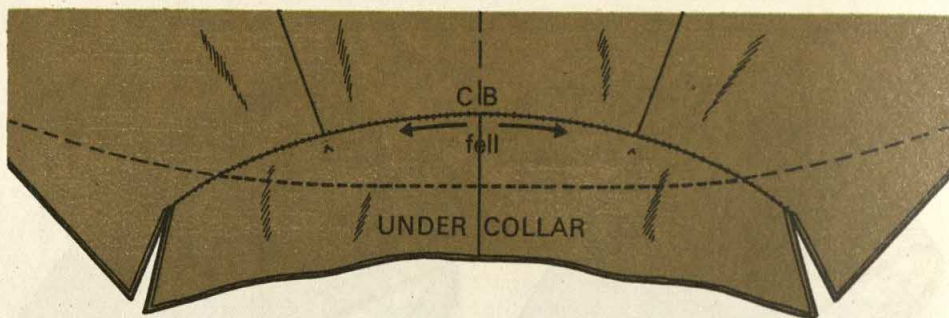
The coat is now ready to have the sleeves set in.

Pinning in the sleeves

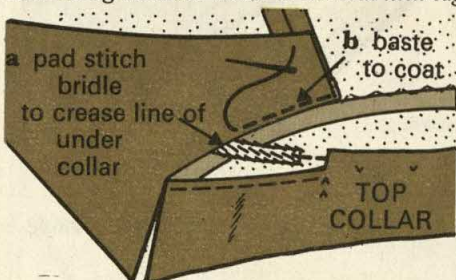
Make sure that the sleeves are put into



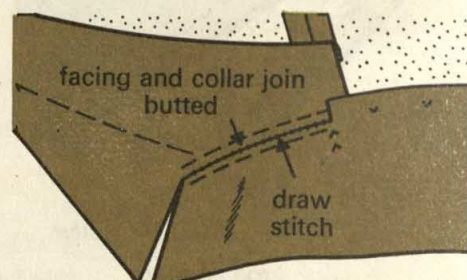
16. Pinning the under collar to the coat neck edge



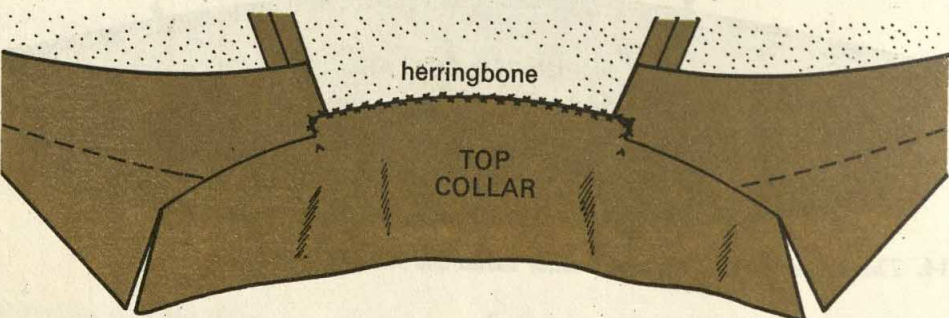
17. Felling the under collar to the coat neck edge



18a. Stitching the bridle extension; b. turning in neck edge of front coat facing



19. Drawing the folds of the facing and top collar together invisibly



20. The seam allowance at the back of the top collar herringboned to the coat

their correct armholes. This might sound a silly thing to say but a mistake can easily be made.

26. Turn the coat wrong side out. Put the sleeve into the armhole with the right side of the sleeve facing right side of coat. Working from inside the sleeve, pin all matching points as shown, incorporating any alterations made during the second fitting.

Smooth fitted sleeve head

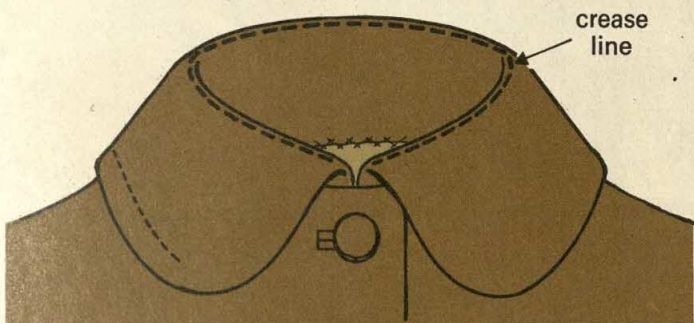
27. Hold the coat with the armhole seam

rolled back over the fingers. Pin away the ease between the pins already in place. Baste with small stitches.

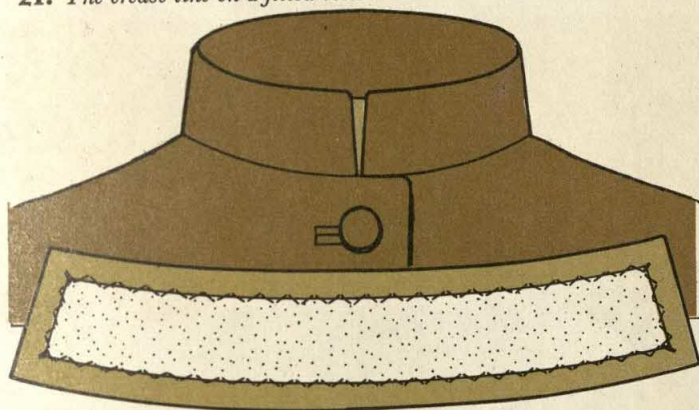
Gathered sleeve head

28. Some fashion coats are being designed with a slight gather at the sleeve head. Run a gathering thread as shown in the pattern instructions. Pin in the sleeve as shown in figure 26, then pull this thread until the sleeve head fits the armhole.

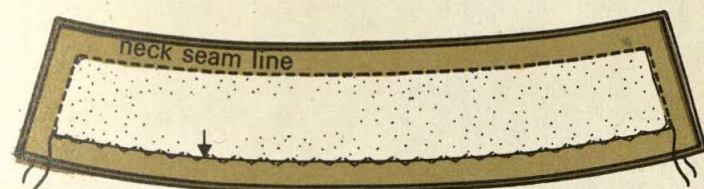
29. Make sure that the gathers are even, then pin and baste with small stitches.



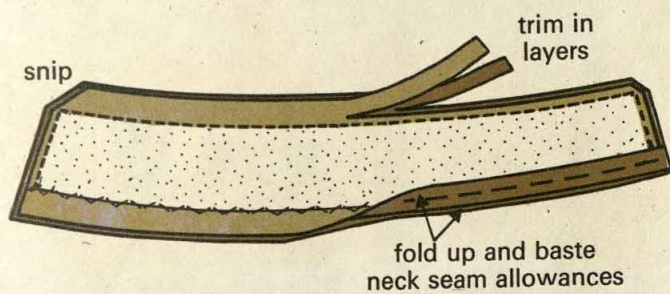
21. The crease line on a fitted collar



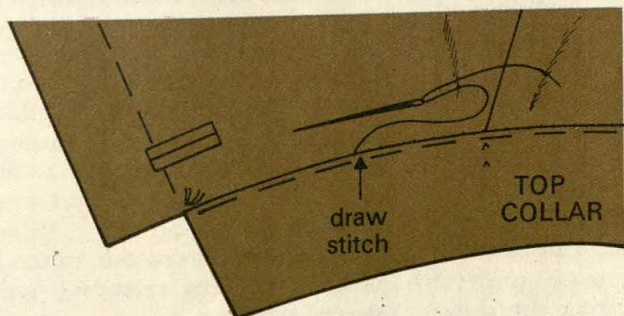
22. The canvas on the inside collar piece of a mandarin collar



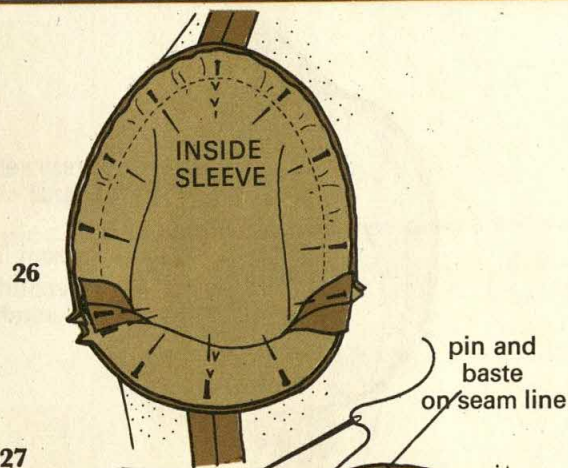
23. Stitching the mandarin collar



24. The mandarin collar prepared for turning



25. Stitching the mandarin collar to the coat



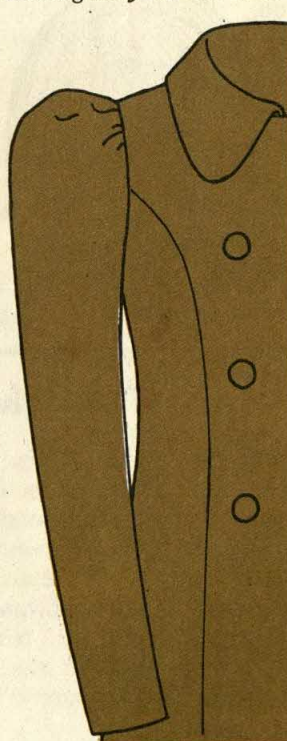
26

27

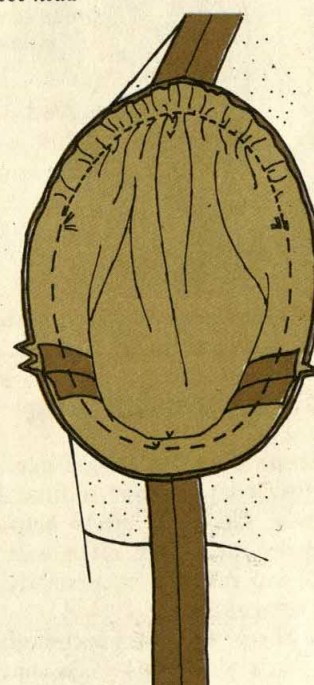
fingers under seam

NOTE: Lining
not stitched in
with armhole seam

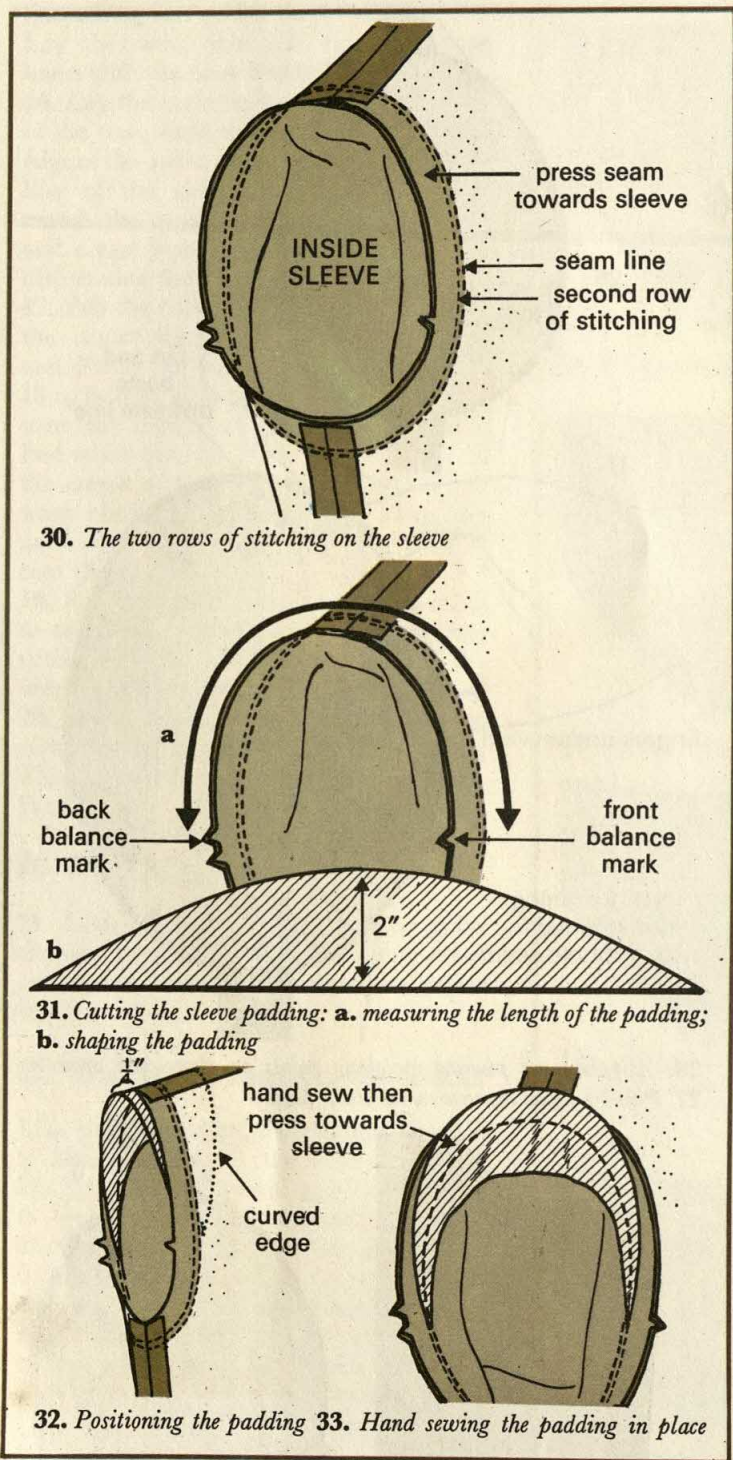
26. Aligning and pinning matching points on sleeve and armhole
27. Pinning away the ease on the sleeve head



28. Gathered sleeve head



29. Gathers evenly distributed and basted on gathered sleeve head



Detail of padded, smooth headed set in sleeve, Butterick pattern 6462

E. The third fitting

Position shoulder pads if needed and put on the coat to have a final look at the sleeves. Ask a friend to help you as the hang of the sleeves alters with movement and you need to be perfectly still to get the correct set.

Also check that there is enough ease across the back when you make natural movements, such as sitting in a driving position, pushing a pram, etc.

It is a good idea to give the length a final check too.

F. Stitching in the sleeves

The sleeves can be machine stitched or hand sewn in place with a back stitch. Always work from inside the sleeve as you can control the fullness this way.

30. Make a second row of stitching in the seam allowance $\frac{1}{8}$ inch outside the first row. Without trimming the seam press it towards the sleeve, shrinking the sleeve seam carefully at the top.

Sleeve head padding

Padding the sleeve head gives a slightly

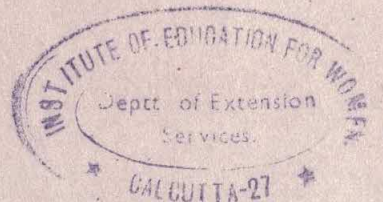
rounded look to a smooth head and will support the shape of a gathered one.

31a and **b.** Measure the length over the shoulder from the back balance mark to the front balance mark (**a**). Cut two pieces of tailor's wadding to that length and shape as shown (**b**).

32. Place the curved side to the sleeve so that the padding extends $\frac{1}{4}$ inch at the sleeve head.

33. Using matching thread, hand sew the pad firmly in place on the second line of stitches, working through all thicknesses of the fabric.

Crafts/dressing costume dolls



▲ Note the detail of material and accessories in this Victorian dress.



▲ A copy of the costume worn by Dame Margot Fonteyn in 'Firebird'

Choosing a theme for costume dolls

Dressing costume dolls is an appealing craft for anyone who likes to work in miniature and finds enjoyment in improvising for detailed effects. A collection can be built up according to one's particular interest: historical costumes provide an opportunity for working with rich fabrics, sequins and beads, while national costumes offer scope for embroidery. Theatrical costumes are another idea for a collection, choosing clothes worn by famous actors and actresses, or one might decide to build a collection of twentieth century fashion.

Selecting a suitable doll

It is important to choose dolls which can be obtained fairly easily, particularly when a collection is being started. Dolls with an adult look are essential—it is very difficult to make a baby doll look anything but a baby—and if special poses are required choose one with adjustable limbs. All the dressed dolls in this chapter are of one particular type, and it can be seen that they seem to take on different features once the costume is on them.

This particular range of doll is made in such a way that the arms, legs, and head can be easily removed to simplify dressing.

The Firebird is of the same range but with jointed limbs.

Fabrics and effects

It is very important indeed to use fabrics in scale with the doll. Look for fabrics with this clearly in mind. Small prints and fine weaves will give a dressed doll a more realistic look, and if the desired print isn't available use a plain fabric and paint the design. The Tudor doll's skirt has been treated in this way and it looks very effective. Fabrics can be painted with gold, silver, poster paints or inks after they have been constructed. Alter-



▲ A pretty Swedish folk-costume with blouse and waistcoat



▲ A Georgian outfit with a heavily trimmed hem.

natively, felt pens or fabric paints can be used to paint the fabrics before they are made up.

Short cuts can be used to achieve the final effect, such as glueing on details like sequins, jewels, feathers or trimmings, but use a good adhesive that will dry clear.

Search out and keep miniature trims of all kinds: broken necklaces for jewels, ribbon, lace edging, rouleau trimming and tiny buttons all help to build up the effect. Silver paper, foil, doyleys in white, silver and gold, feathers, scraps of wool, pieces of tinsel, and even gift wrapping paper should be in your store of pieces.

Choose fabrics which do not fray easily wherever possible. Felt, of course, is good,

and so is Vilene interfacing; the latter can be painted or sprayed and is very good for making hats and other accessories. Don't, however, reject velvet, silk and satin as fabrics simply because they fray—they do add tremendous richness to costumes. Rather, handle these materials carefully and don't cut seams too finely.

Ideas for costume and making patterns

Once the collective theme has been decided upon, try to find colour pictures or drawings to work from. Study the reference carefully and get the essential line of the dress firmly in mind. One characteristic of the garment will stand

out—in the Tudor doll's costume, for instance, it is the sleeves. Try to find out what the back of the costume looks like—this is rather important.

Cut patterns for the garment pieces in newspaper, pinning them onto the doll for fit but remember to allow for seams. Costume dolls are rarely undressed so it isn't necessary to consider openings and fastenings.

Once sewing has started, it is usually easier to sew sections directly onto the doll. The Tudor costume was constructed bodice first, then the skirt, the ruff, and finally the sleeves. A better fit is achieved in this way and if one section goes wrong it can easily be removed.

Georgian lady

The main characteristic of this period was the high waisted dress ending well above the ankles, heavily trimmed on the lower half of the skirt to emphasise the tubular look of the dress. It was slightly padded at the junction of the skirt and bodice at the back to make it stand away from the body.

Over the dress went either a dark coloured Spencer jacket, as in our costume, or a coat that ended above the hemline. In summer, heavily fringed patterned shawls were used indoors and out, and a high crowned hat or a turban was worn, usually richly trimmed. White or pink stockings and flat heeless slippers completed the outfit.

Draw the pattern pieces from the chart to make a paper pattern. Cut out the pieces. Choose a sprigged, dotted or plain pale cotton fabric for the main dress. Join the bodice at the side seams, and edge the neck and armholes by turning under a very small amount, slip stitching into place. Cut 1 skirt piece and join it at the back, leaving a 1 inch opening. Gather the skirt. Gather rows of fabric frills or lace or ribbon onto the skirt and hem the edge.

Cut out the jacket sections in dark navy or black fabric, making the opening of the bodice in the front this time. Sew on thick embroidery thread or wool at the lines shown on the graph and lace at the lower cuff edge. Pin the sleeves into the bodice while it is flat, allowing the fullness to be at the top to get the delightful puffed effect.

Sew the sleeves in securely and then sew the side and underarm seam in one operation. The bottom band of the Spencer is put on like bias binding and slip stitched inside. The collar is made in the same way. Both garments can now be fastened onto the doll with small stitches and matching thread.

The hat is made from Vilene or felt. Join the crown back seam and stitch in the crown top, make small $\frac{1}{4}$ inch cuts $\frac{1}{2}$ inch apart on the bottom edge of the crown. This will allow it to sit on the brim without a clumsy seam. Stitch or glue in place. Sew lace round the brim and glue ribbon round the crown and brim junctions to cover the overlapping parts. Allow ends 3-4 inches long to tie under the chin. Glue feathers or flowers to the side of the bonnet.

Tudor lady

This costume is copied from a portrait in the National Portrait Gallery in London. The ruff is made of Vilene and the head-



▲ Copy of a Tudor costume taken from a portrait in the National Portrait Gallery

dress is made of Vilene covered in ribbon. Lace trim is glued on afterwards. It is difficult to get fabric to pleat well in miniature, so it was important for this costume to get a good representation of the general line.

Victorian lady

The fabric had to be constructed to scale for this costume and consists of lace ribbon over rayon. The skirt and blouse are made separately and joined on the doll. The jacket is a separately made garment and the brooch is a jet button. The hat is made of Vilene and the shoes have been painted with modeller's paint.



The Firebird

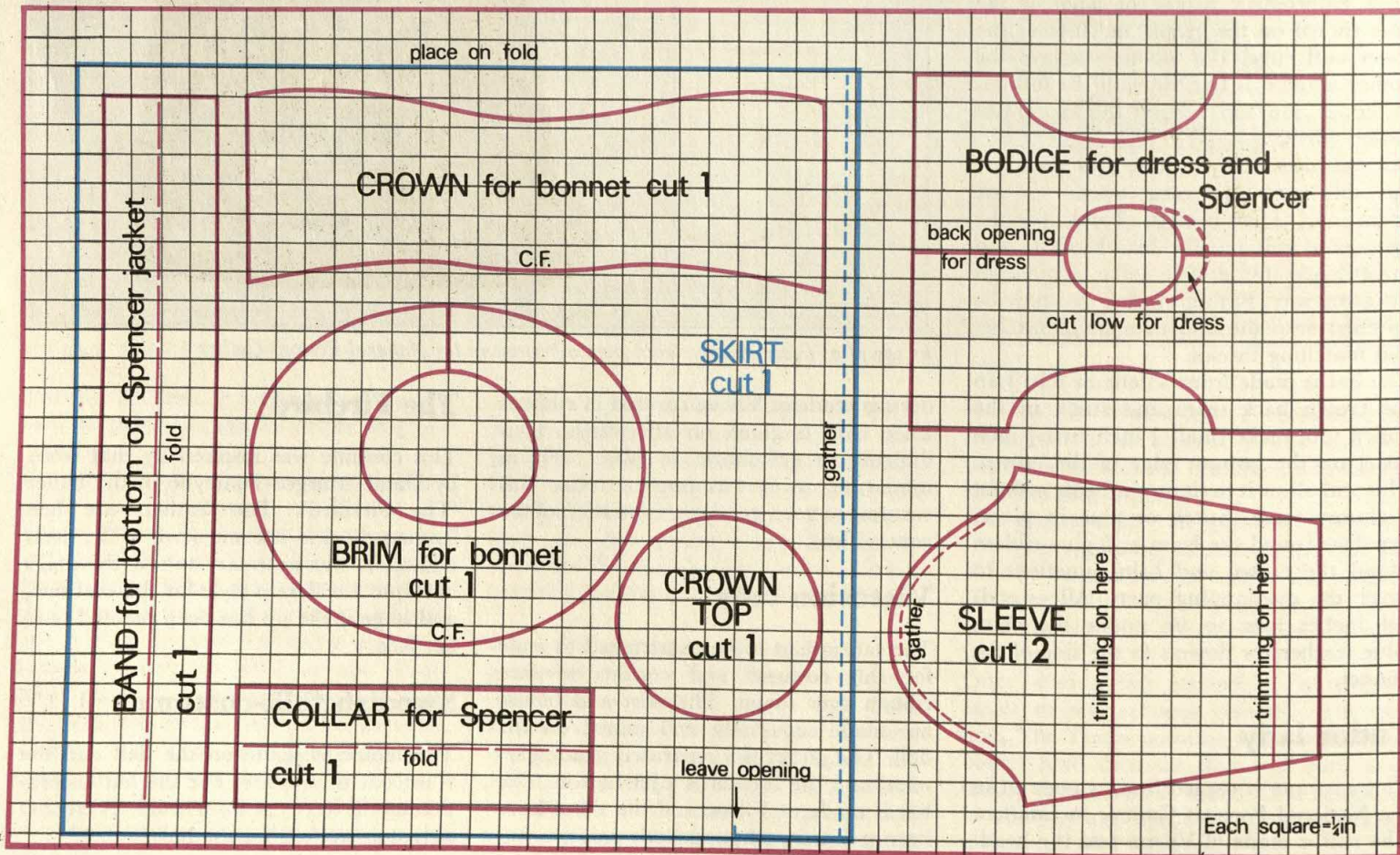
This costume was inspired by that worn by Dame Margot Fonteyne in the ballet 'The Firebird'. The feathers are hen feathers dyed in ink and sewn to the dress bodice. It was necessary to sew the doll's hair into a different style for this costume, and stage make up has been painted onto her face.

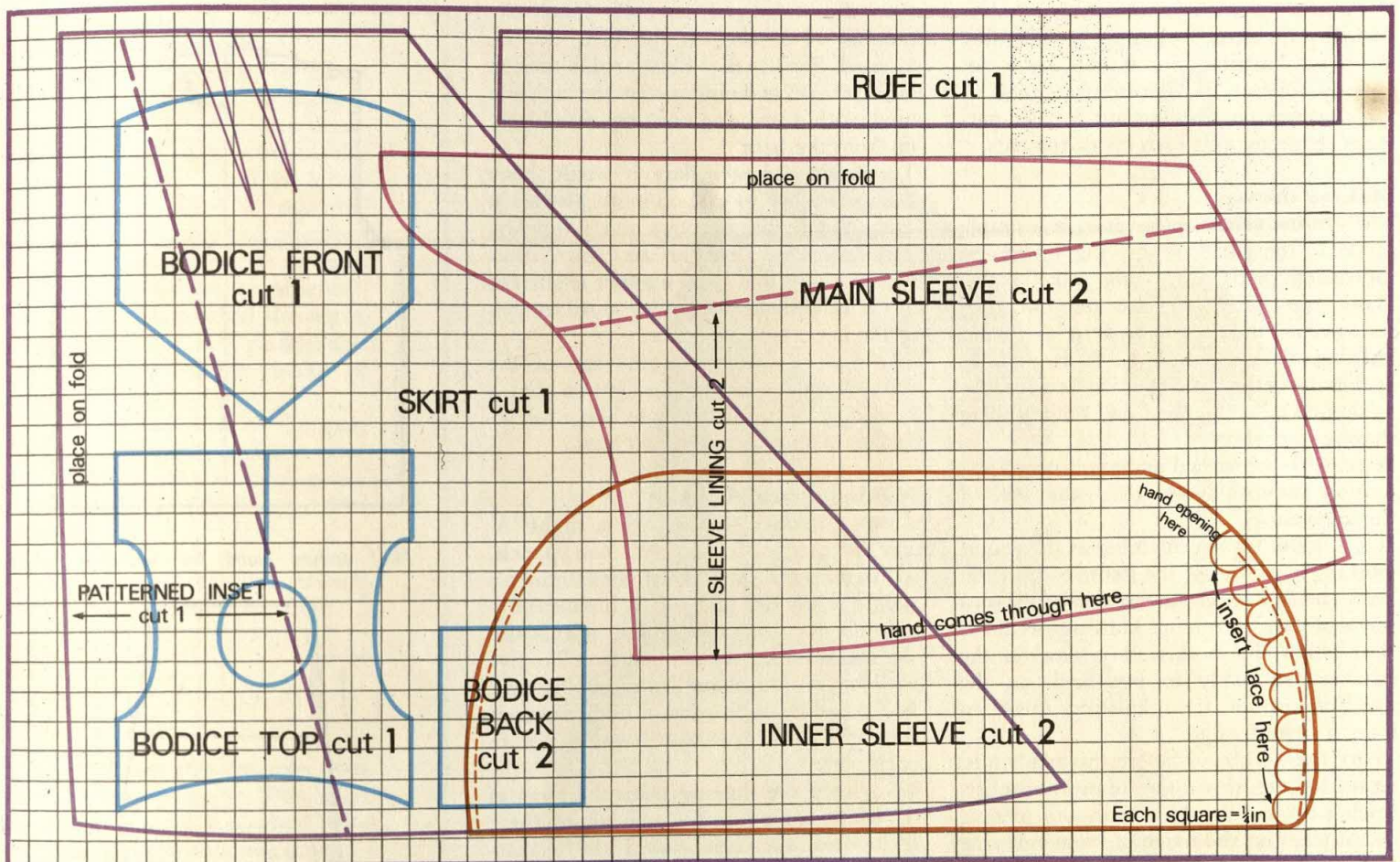
Swedish folk-costume

The blouse is made on the doll and the waistcoat is separate. For the hat decoration motifs were cut from braid. A crochet strip was worked for the hat.



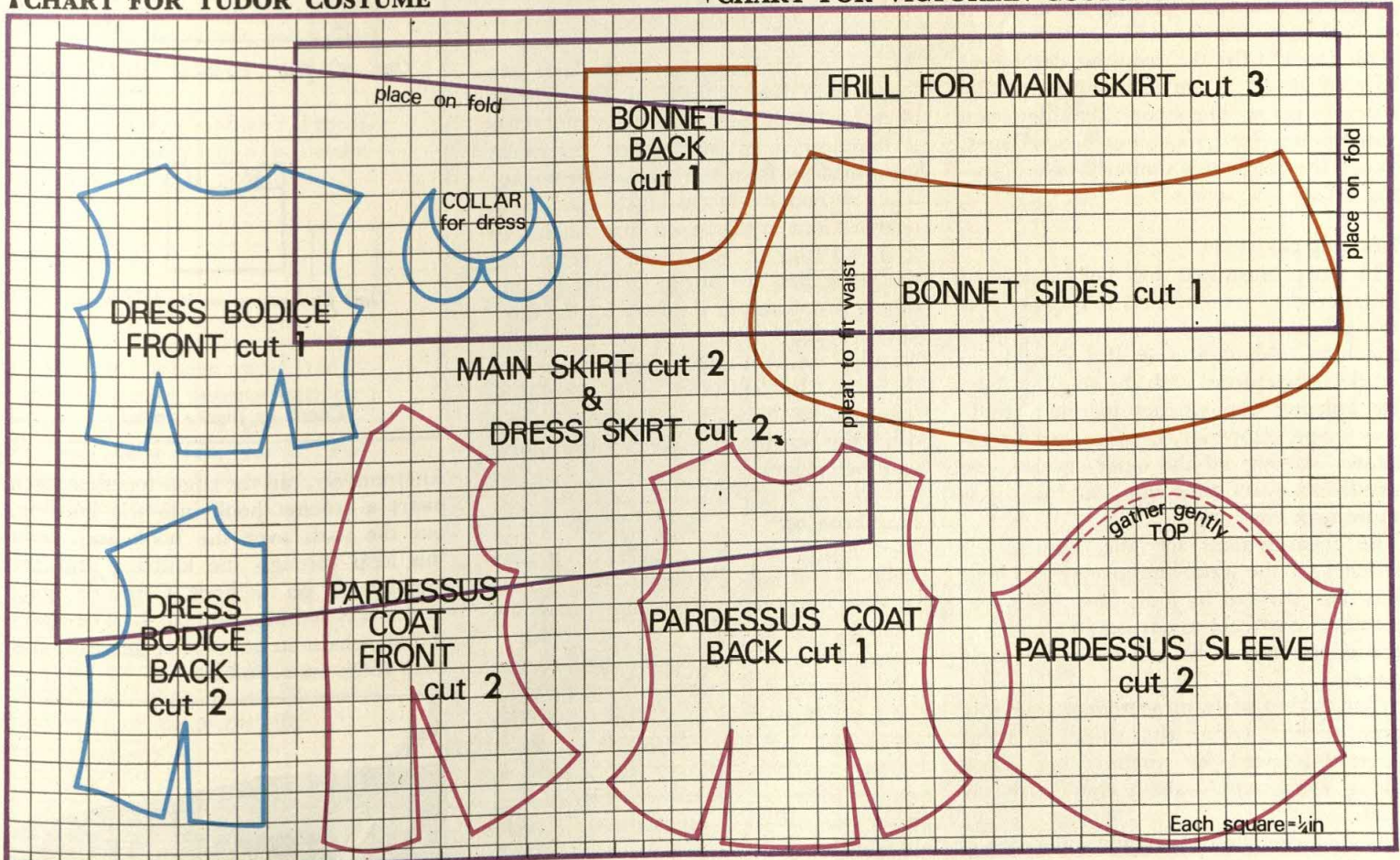
CHART FOR GEORGIAN COSTUME





▲ CHART FOR TUDOR COSTUME

▼ CHART FOR VICTORIAN COSTUME



Machine knitting/working from symbols

Designing for machine knitting involves basically the same technique as designing for hand knitting. So, if you have not already done so, the first step is to read all the chapters on working out a basic garment shape to your own measurements.

Making the top

The outline given in the chart is a simple guide to the garment showing where the increasing and decreasing take place. Work out the exact size to your own measurements as explained in the hand knitting design chapters. It is entirely optional whether the top is worked straight or shaped in to the waist and both of these shapings are shown.

Begin with the turned up hem, worked one tension number lower than the rest of the garment.

It is a useful tip to remember at the end of working a section of the garment that the back and front neck stitches can be left on a piece of yarn or a hand knitting needle so that when the neckband is worked the stitches are ready to put back on the machine rather than knitting them up from a cast off edge.

Work the neckband before the armbands, again turning down one tension number, sewing up one shoulder seam and placing the stitches on the machine, remembering to keep the wrong side of the work facing. A general rule when picking up stitches is to work in two stitches to every three rows. Knit straight for the required depth and cast off loosely. Turn the hem in and slip stitch in place. The second shoulder seam can now be joined, including the neckband. Work the armbands similarly before sewing up the side seams.

Making the skirt

The skirt illustrated has been made in four separate panels. This is because it is the simplest method when working on a machine, although it is also possible to work in two pieces with the shaping done by knitting two stitches together inside the shape. However, because this necessitates moving all the outer stitches one needle in every time you decrease, it is more time consuming.

The measurement for the number of stitches for the waist and around the hem has been divided by four, thus giving the number of stitches to cast on and enabling the decreasing to be calculated for each panel.

When taking body measurements for this type of skirt, ensure that sufficient tolerance is allowed for stitching the seams along each panel—about one stitch on each side.

By calculating how much wider the hem is

than the waistband on each panel, the number of stitches at the hem can be assessed. For the skirt illustrated, a tension of six stitches and nine rows to the inch was used, with decreasing on every eighth row up from the hem.

To obtain a larger flare it would have been necessary to cast on more stitches in each panel and decrease more quickly, perhaps every five or six rows, thus finishing with the same number of stitches at the waistband but having more stitches at the hem.

The last two inches at the top of the skirt should be knitted straight so that a hem may be turned over to allow for insertion of three-quarter inch elastic.

Making a straight skirt

A straight skirt or one with a slight 'A' line is usually knitted in two panels, so that horizontal body measurements should be divided in two. The hip measurement for an absolutely straight skirt is also the measurement of the hemline. To give a slight 'A' line shape, extra stitches will be needed on each edge of both pieces at the hem, adding about two inches to each piece.

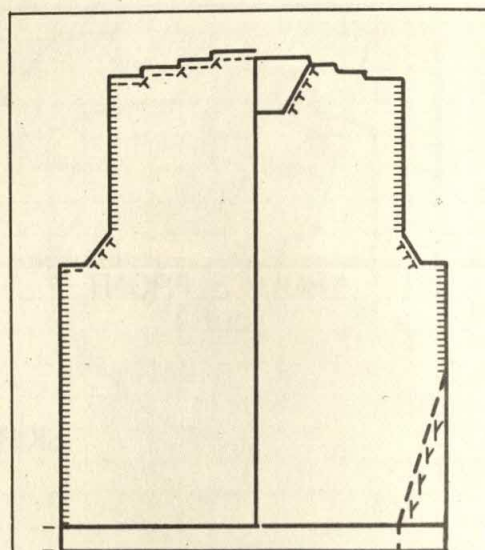
Invariably the shaping takes the form of darts shaped vertically, one about three inches from each side seam. If the decreasing is done at the edge of the garment it will not sit well at the hip.

As in dressmaking, the back darts are longer than those at the front. The number of inches to be decreased over four darts is determined by subtracting the waist measurement from the hip measurement. The method of decreasing by dart is to decrease one stitch about three inches in from the edge at either side, then moving the remaining stitches in so that no gap results. Continue in this way up the dart. On a straight skirt, an elasticated waist usually causes an uneven appearance and therefore the left-hand seam should be left open to allow the insertion of a zip while the waistband is given a firm finish with petersham.

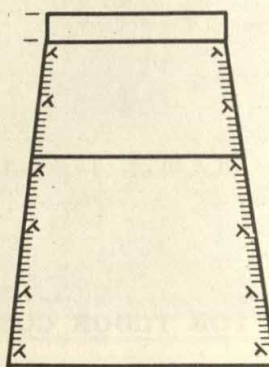
Finishing off

There are several methods of joining pieces of knitting—by hand sewing, on the knitting machine, or by a simple crochet stitch.

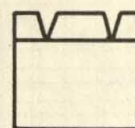
To use the knitting machine, pick up the stitches along both edges and put them on the needles, making sure that right sides are facing together. Bring the needles forward with a transfer tool. Join in wool of the same colour and then cast off in the normal way. This achieves a neat, very fine edge.



Half section chart for sleeveless top



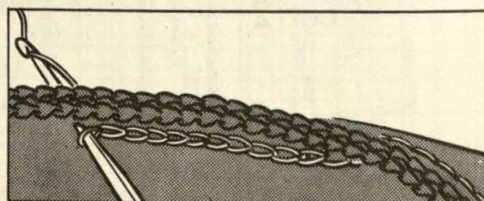
One of four identical skirt panels



Dart positioning on straight skirt

Charts by Jones Limited

Alternatively, pin the edges together, then insert a crochet hook into the knitting, put the yarn over the hook and draw this loop through the knitting and the loop already on the hook. Continue along in this way working slip stitch. The result is a fine chain on one side of the seam and back stitch on the other.

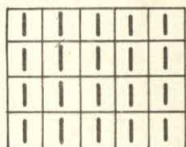


Working with symbols

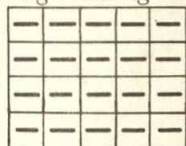
In machine knitting, there is an international system of symbolism which, once combined with a dress-maker's pattern shape, practically does away with the need for stitch by stitch instructions. A machine knits so fast that constant checking back to row instructions as in hand knitting is not altogether practical, whereas with this method the entire prescription is seen at a glance, and is instructive whichever make of machine you have.

Here we introduce four of the most commonly used symbols. These have been used on the charts which give a guide to the shape of the top and skirt illustrated.

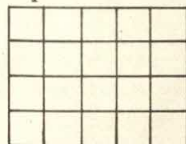
This symbol indicates stitch as seen from 'knit' side of stocking stitch.



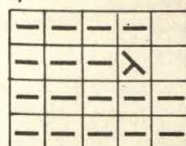
This indicates the stitch as seen from the reverse or wrong side. This is the side always towards you when knitting stocking stitch on a machine.



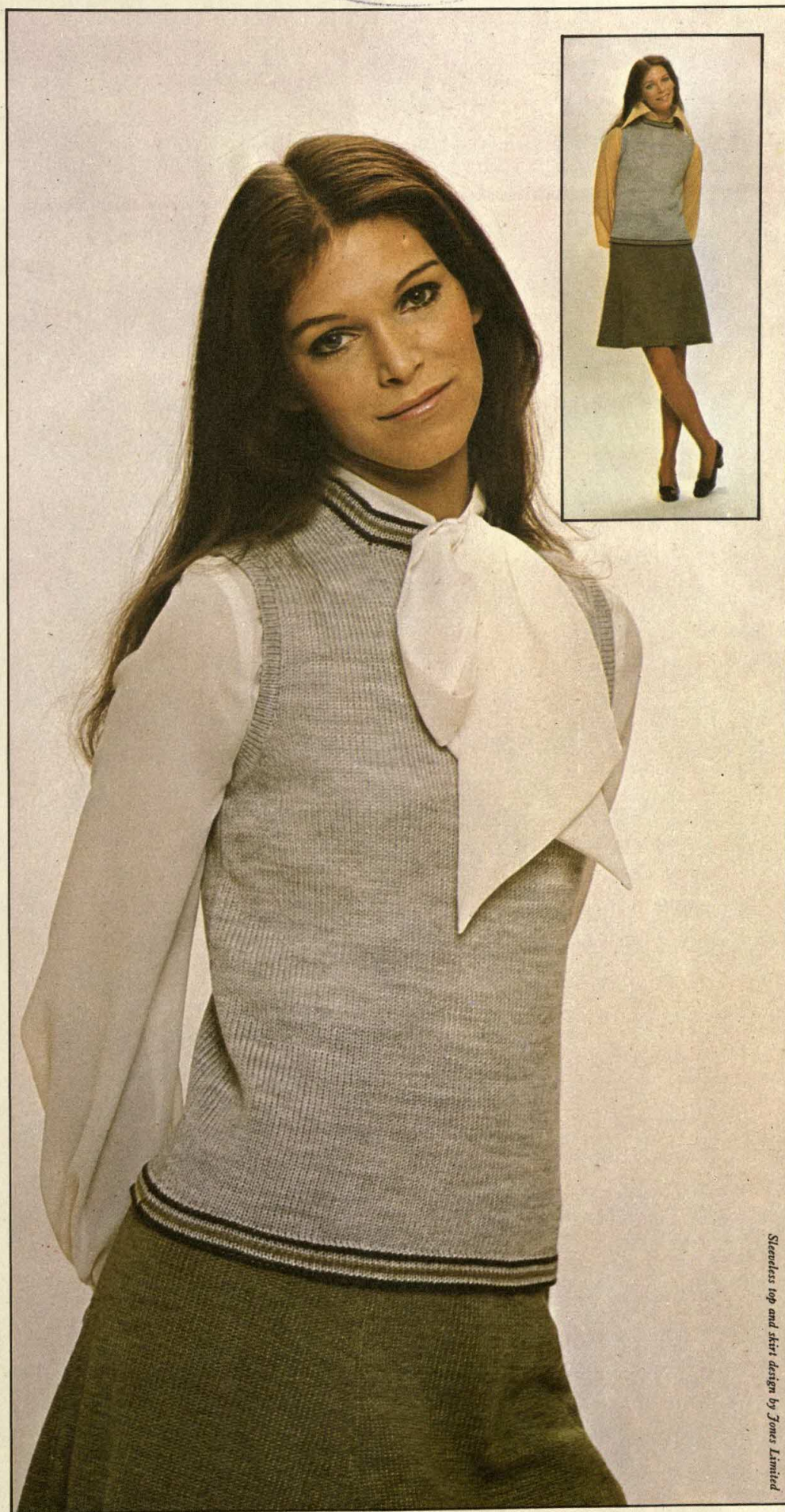
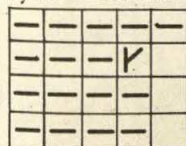
When the square is left blank there is no stitch on the needle and the needle is pushed out of work position.



This is a decrease where the stitch from the right has been transferred to the left and placed together with the existing stitch. The square to the right has been left blank. For decreases on the left edge, the symbol is reversed.



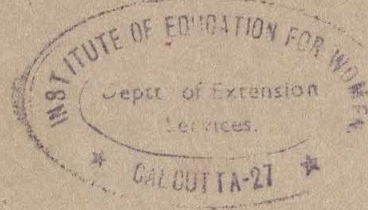
This indicates that a stitch has been increased to the right. Reverse symbol for increase to the left.



Sleeveless top and skirt design by Jones Limited



Knitting pattern/belted suit



The tweed effect of this suit would look well in town or country. In stocking stitch with garter stitch edges, the simple skirt teams with a rib effect button-through jacket.

Sizes

To fit 32[34:36:38:40]in bust

Jacket. Length, 29[29½:30:

30½:31]in

Sleeve seam, 16½[17:17:17½:

18]in

Skirt. Length, 19[19½:20:20½:

21]in

The figures in brackets [] refer to the 34, 36, 38 and 40in sizes respectively

Tension for this design

6 sts and 8 rows to 1in over st st on No. 9 needles

Materials shown here

Patons Four Seasons

Jacket. 24[25:27:28:29] balls

Skirt. 11[12:13:13:14] balls

One pair No.9 needles

One pair No.11 needles

8 buttons

One buckle

One 7in zip fastener

Waistlength elastic for skirt

Jacket back

Using No.11 needles, cast on 134[140:146:152:158] sts and K 10 rows.

Change to No.9 needles and continue in patt as follows:

1st row K.

2nd row P0[3:6:9:0], K2, *P10, K2, rep from *10[10:10:10:12] times more, P0[3:6:9:0]. These 2 rows form the patt and are rep throughout.

Continue in patt until work measures 2½in, ending with a WS row.

K2 tog at each end of next and every following 10th row until 104[110:116:122:128] sts rem.

Continue without shaping until work measures 22in from beg, ending with a WS row.

Shape armholes

Cast off 9[10:11:11:12] sts at

◀ *Garter stitch stripes in stocking stitch create the wide rib effect*

beg of next 2 rows, then 2 sts at beg of next 2 rows.

K2 tog at each end of next and following 3[3:3:4:4] alt rows. 74[78:82:86:90] sts.

Continue without shaping until armhole measures 7[7½:8:8½:9]in, ending with a WS row.

Shape shoulders

Cast off 7[7:8:8:8] sts at beg of next 4 rows, then 7[8:7:8:9] sts at beg of next 2 rows.

Cast off rem 32[34:36:38:40] sts.

Left front

Using No.11 needles, cast on 73[76:79:82:85] sts and K 10 rows.

Change to No.9 needles and continue in patt as follows:

1st row K.

2nd row K13, *P10, K2, rep from * 4[4:4:4:5] times, P0[3:6:9:0].

Rep the last 2 rows until work measures 2½in, ending with a WS row.

K2 tog at beg of next and every following 10th row until 58[61:64:67:70] sts rem.

Continue without shaping until work measures the same as Back to armholes, ending with a WS row.

Shape armhole

Cast off 9[10:11:11:12] sts at beg of next row, then 2 sts at beg of following alt row.

K2 tog at beg of next 4[4:4:5:5] alt rows. 43[45:47:49:51] sts.

Continue without shaping until armhole measures 4½[5:5½:6:6]in, ending with a RS row.

Shape neck

Cast off 14[15:16:17:18] sts at beg of next row, then 2 sts at beg of following 3 alt rows.

K2 tog at neck edge on next and following alt row.

Continue without shaping until armhole measures the same as on Back, ending with a WS row.

Shape shoulder

Cast off 7[7:8:8:8] sts at beg of next and following alt row.

Work 1 row. Cast off rem

7[8:7:8:9] sts.

Mark position of buttons on front edge with pins as follows:

Place first pin 2½in from beg, 2nd pin 3in below neck edge, then 6 more at equal distances between these.

Right front

Work to match left Front, reversing all shaping and making buttonholes to correspond with pin positions as follows:

Buttonhole row (RS) K5, cast off 3 sts, patt to end.

Next row Cast on 3 sts over the 3 sts cast off.

Sleeves

Using No.11 needles, cast on 50[52:54:56:58] sts and K 10 rows.

Change to No.9 needles and continue in patt as follows:

1st row K.

2nd row P6[7:8:9:10], K2, *P10, K2, rep from * twice more, P6[7:8:9:10].

Continue in patt, inc one st at each end of every 8th row until there are 78[80:82:84:86] sts.

Continue without shaping until sleeve seam measures 16½[17:17:17½:18]in, ending with a WS row.

Shape top

Cast off 5 sts at beg of next 2 rows.

K2 tog at each end of next and following 14[15:16:17:18] alt rows.

Cast off 2 sts at beg of next 12 rows.

Cast off rem 14 sts

Collar

Using No.11 needles, cast on 85[87:89:91:93] sts and work in g st for 1½in.

Next row K19[20:21:22:23], *K up 1, K2, K up 1, K3, rep from * 8 times more, K up 1, K2, K up 1, K19[20:21:22:23]. Continue in g st for 2½[2½:3:3:3½]in. Cast off.

Belt

Using No.11 needles, cast on

11 sts and work in g st for 30[32:34:36:38]in. Cast off.

Skirt front

Using No.11 needles, cast on 91[97:103:109:115] sts.

1st row K1, *P1, K1, rep from * to end.

2nd row P1, *K1, P1, rep from * to end.

Rep these 2 rows for 1½in, ending with a 2nd row.

Change to No.9 needles.

Beg with a K row, work 4 rows st st.

Next row K10, K up 1, K24[26:28:30:32], K up 1, K23[25:27:29:31], K up 1, K24[26:28:30:32], K up 1, K10.

Work 5 rows.

Next row K10, *K up 1, K25[27:29:31:33], rep from * twice more, K up 1, K10.

Work 5 rows.

Next row K10, K up 1, K26[28:30:32:34], K up 1, K27[29:31:33:35], K up 1, K26[28:30:32:34], K up 1, K10.

Continue inc in this way on every 6th row twice more, then on every 10th row 9 times.

Continue without shaping until work measures 18[18½:19:19½:20]in from beg, ending with a K row.

Change to No.11 needles and K 10 rows. Cast off.

Skirt back

Work as given for Front.

To make up

Press under a damp cloth and using a warm iron.

Jacket

Join shoulder seams.

Sew in Sleeves. Join side and sleeve seams. Sew on Collar. Press seams.

Sew on buttons. Make a loop on each side seam for belt, sew buckle to belt and thread through loops.

Skirt.

Join seams, leaving one seam open for zip. Sew in zip. Press seams. Sew elastic inside waistband with a casing stitch.

Stitchery pattern/table cloth in blackwork

This striking tablecloth in blackwork combines back stitch, cross stitch and whipped back stitch. It is worked here on pale blue linen, but would be equally attractive on a white or strongly contrasting background.

To make this tablecloth you will need:

- ☐ 1 $\frac{5}{8}$ yds 59 inch wide pale blue even weave embroidery linen
- ☐ Clark's Anchor Pearl Cotton No.8, 5 balls black 0403
- ☐ Tapestry needle No.24

Method

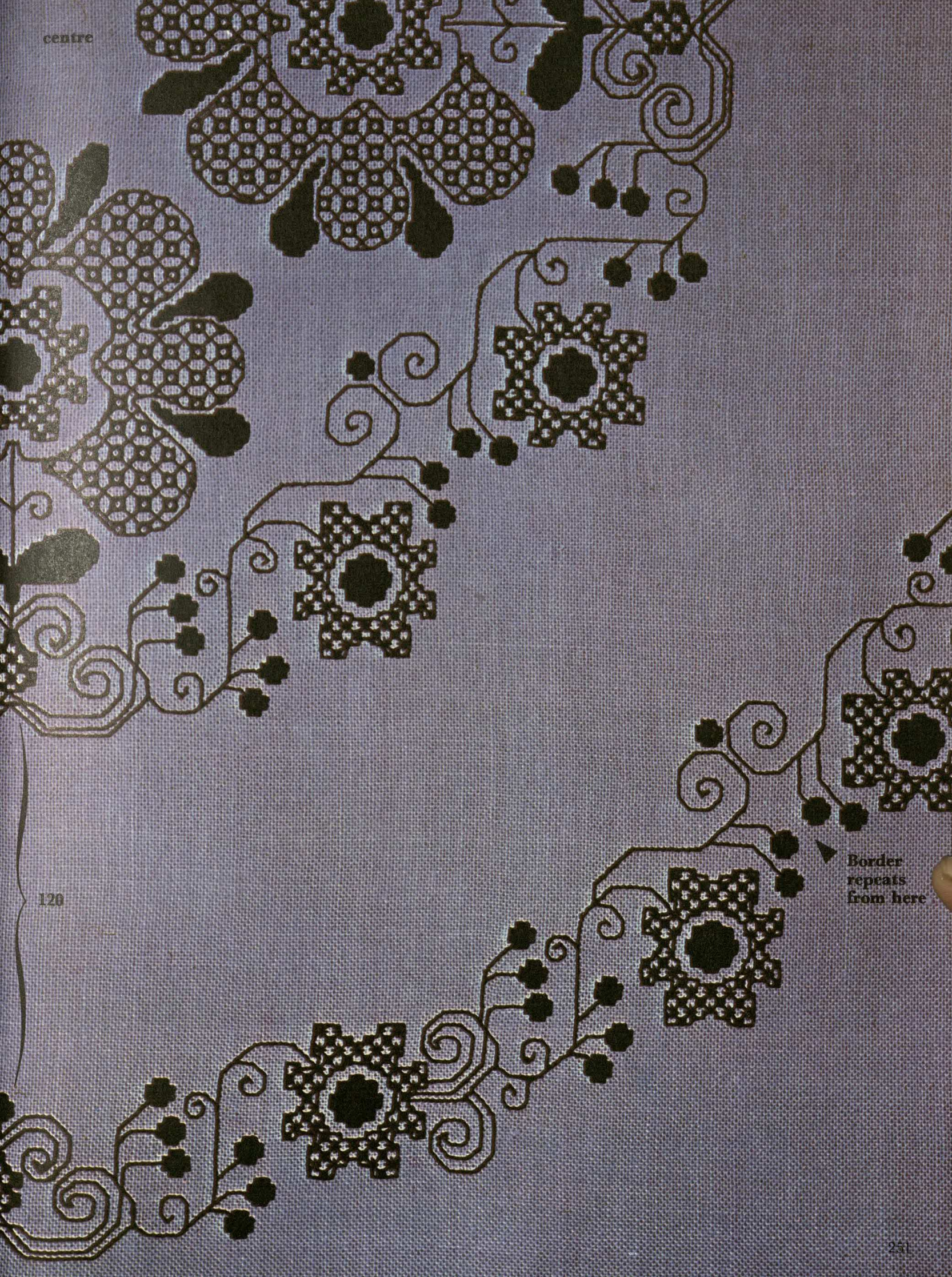
Square the fabric and mark the centre each way with lines of tacking stitches. The photograph on the facing page gives one quarter of the design. The centre is the upper left hand corner of the photograph, and this should coincide with the tacking stitches on the fabric. The number within the bracket indicates the number of threads between the centre section of the design and the border. Note also from the photograph the arrangement of the stitches on the threads of the fabric. Commence

the embroidery at the top of each central flower motif, 36 threads down from the crossed tacking stitches, and work the centre section and border section as given. Repeat in reverse from the left hand edge of the photograph to complete one half of the design. Then turn the fabric and work the other half in the same way.

Press the embroidery on the wrong side. To finish, turn back a one inch hem on all the edges, mitre the corners and then slipstitch.



centre



120

Border
repeats
from here

Stitchery design/pansy and anemone motifs



Ways with flower motifs

Motifs such as this simple pansy and anemone can be used for a wide variety of canvas work items by enlarging or reducing them. Worked on large mesh canvas over more threads, they make squares for rugs or panels and cushions. Reduced, they can be used for curtain swag motifs and for stool tops. As petit point designs, they look pretty in miniature.

Red flower square 12 inches by 11 inches

- ☐ 16 inches by 15 inches single weave canvas with 10 threads to 1 inch
- ☐ Soft embroidery cotton in orange, red, white and green
- ☐ Perlita in scarlet

Mauve flower square 12 inches by 13 inches

- ☐ 16 inches by 17 inches single weave canvas with 10 threads to 1 inch
- ☐ Soft embroidery cotton in silver grey, purple, and white

- ☐ Perlita in bright pink and mauve

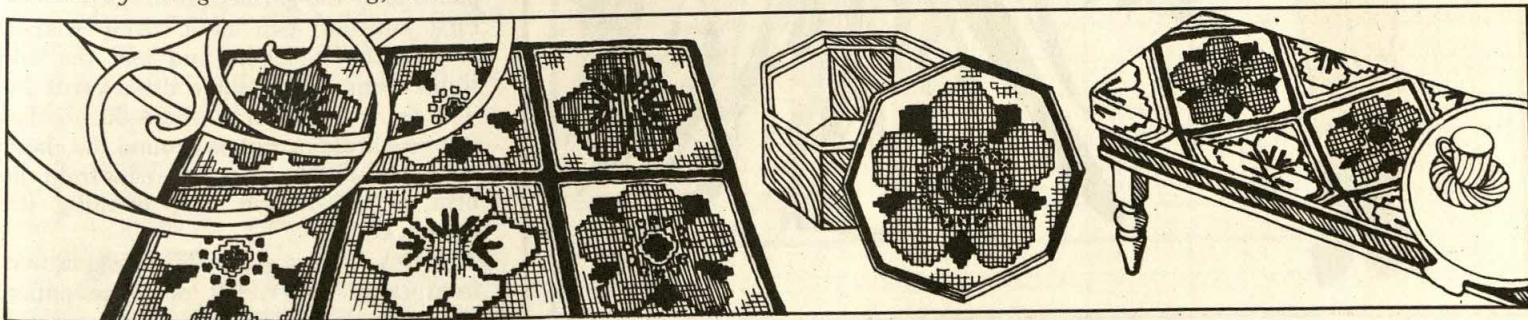
To work the squares

Mark the centre of the rectangle of canvas each way with lines of tacking stitches. Work in cross stitch over two threads of canvas each way, following the designs from the centre of charts.

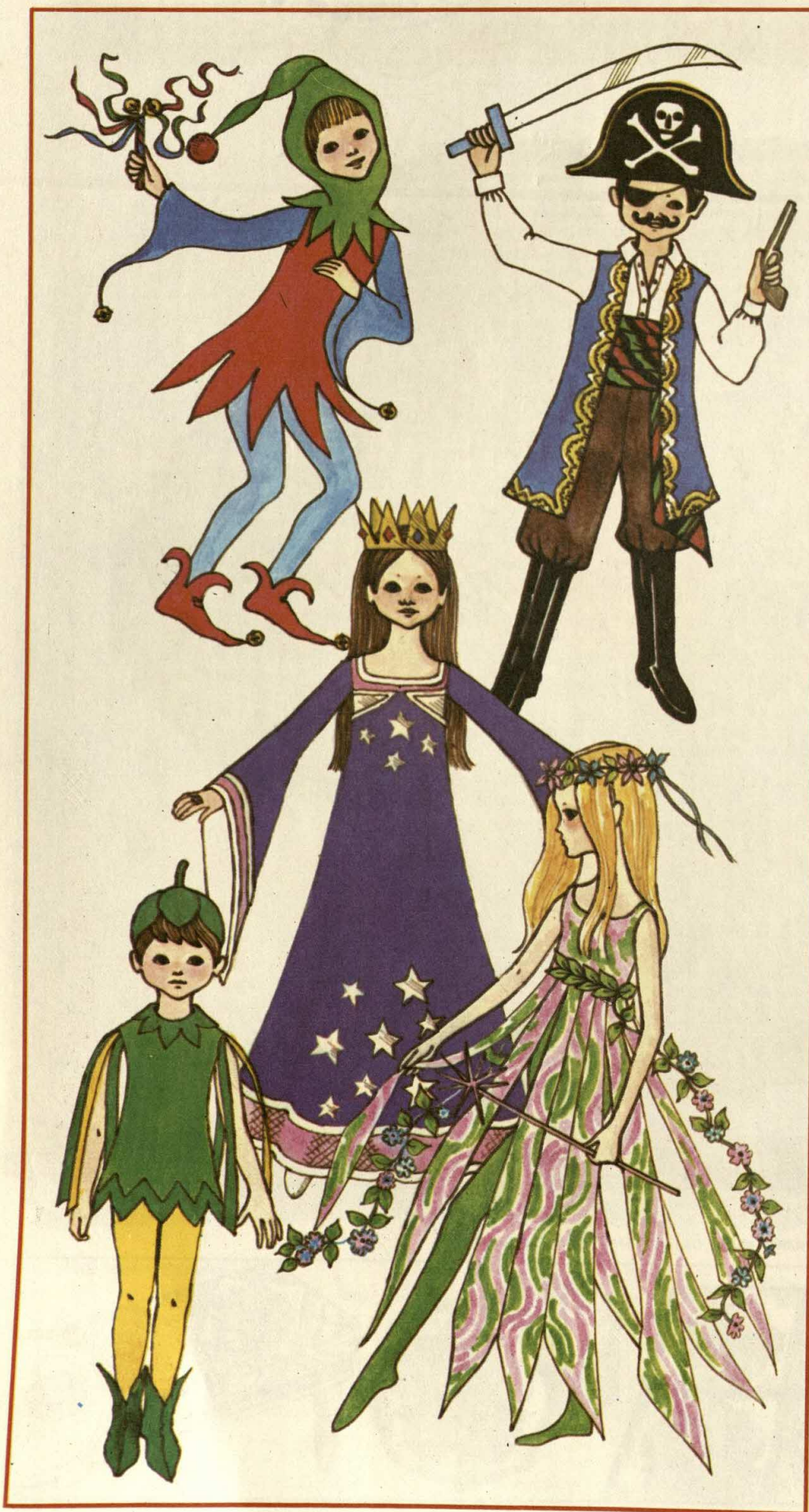
If both designs are to be incorporated in a piece of work, extend the background of the red flower to match the mauve.



Floral motifs enlarged to make a rug, reduced to ornament a box lid, and used same size for a stool



Costume design/dress up in Vilene



Most parents are asked at one time or another to make or supply 'dressing-up' clothes for children. Ready-made ones are generally expensive and limited in size range.

Since play costumes should be quick to make and give an instant effect, Vilene is a good material to use. This non-woven interlining is well known to dressmakers and is useful for dressing-up clothes because it does not fray, dyes very well in hot or cold dyes, and can be painted, crayoned or tie dyed. Vilene can be used for decoration or for a whole outfit, and the thicker quality is better for garments that are likely to get a lot of strain. All the costumes in this chapter are designed to be made from Vilene, either coloured before cutting out or spray-painted afterwards. Other fabrics can be used instead for more lasting costumes.

The basic pattern given in this chapter will make a princess costume, a flower fairy, an elf, a jester and a pirate, but many more costume ideas can be easily adapted from it.

The pattern is designed to fit an eight year old, measuring 38 inches from shoulder to hem on the full length garment.

The princess

Cut two basic dress shapes from Vilene and cut out a square neck on both front and back. Sew up the shoulders and put in the sleeves. Sew bands of decorative ribbon on the cuffs. Sew up the sides and underarms in one operation. Sew on decorative bands at the hem. Cut out a Vilene train tapering the ends to fit the shoulders. Sew press fasteners on the shoulders and the ends of the train. Cut out large silver or gold paper stars and glue them on to the dress and train. Alternatively, make a stencil from stiff card and paint shapes on the dress with poster paint, mixed very dry, using a stiff brush. A crown in Vilene, painted gold, completes the princess outfit.

The flower fairy

A lighter weight Vilene can be tie dyed in one or more colours for a lovely soft effect, or sprayed with diluted poster paints after the garment is finished.

First cut out two basic dress shapes, sew up the shoulders and join the side seams from the armhole downwards for 6 inches. At the point where the stitches stop sew braid or ribbon around the chest. Cut the rest of the skirt into strips from the hem to the ribbon line, pointing the bottom edges.

Make leaves from green Vilene and flowers from crepe paper, felt or tissue paper, attaching them to lengths of green wool.

Stitch the flowery strings to the ribbon at chest line. Knot one short length for a crown to fit the child's head. Brightly coloured tights are worn to complete the costume.

The elf

The basic pattern is cut to mid-thigh with a pointed hem. Emphasize the hem and the round neck line with a painted or ribbon border.

Sew up the sides and one shoulder. Sew a press fastener onto the open shoulder. Sew ribbons to the shoulder seams so that they hang down over the arm. Choose ribbons to match and tone with the colours of the main outfit. The little elf illustrated is dressed in yellows and greens with yellow tights. Make a flower-shaped hat from five long, leaf-shaped pieces of Vilene joined half way down each side. Make a stalk for the flower by rolling up a strip of Vilene.

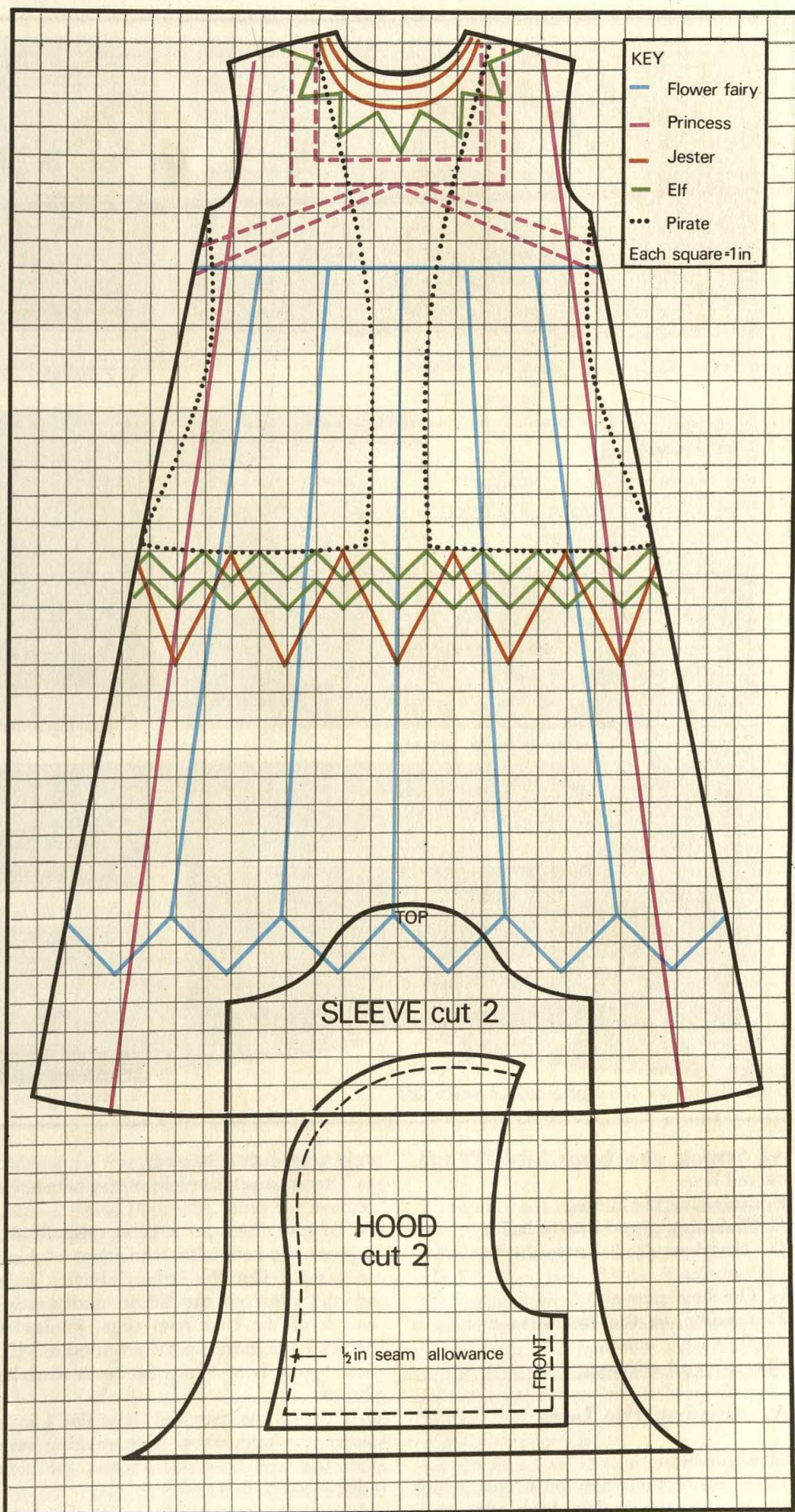
The jester

The basic pattern is cut off at the same point as for the elf, but the hem points are cut longer and thinner. Put sleeves in after the shoulder seams are sewn up, leaving one shoulder seam partly unsewn for the head opening. The hood has a long point with a bobble sewn on the end. Cut the neck edge of the hood into points. Add matching tights and a stick with a bell on it and the jester is complete.

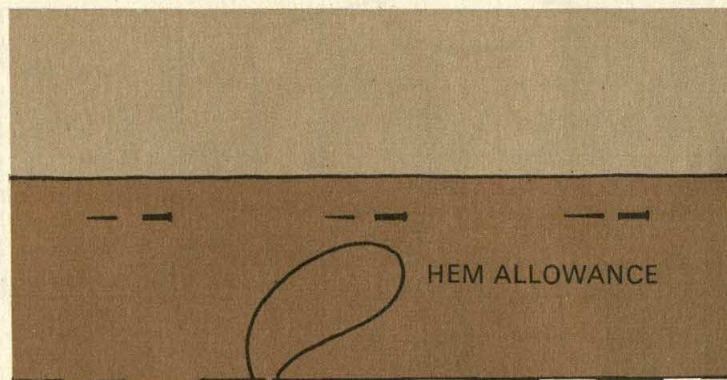
The pirate

The basic units for this outfit can be assembled from childrens day to day clothes. Old trousers are cut off at the knee, gathered with elastic and tucked into Wellington boots. A shirt is left open at the neck and pulled in at the waist by a bright scarf as a cummerbund. The Vilene waistcoat is cut from the basic pattern, open at the centre front. It finishes at mid-thigh or even at the knee if preferred. When the shoulder and side seams have been closed, gold braid is sewn round the edges as shown in the drawing. A black Vilene hat is cut into two pieces which are joined along the top edge, and a white skull and cross bones and gold braid sewn or stuck on the top edge completes this outfit. A stuffed parrot on the shoulder, made of Vilene and painted in bright colours, would give the Long John Silver look.

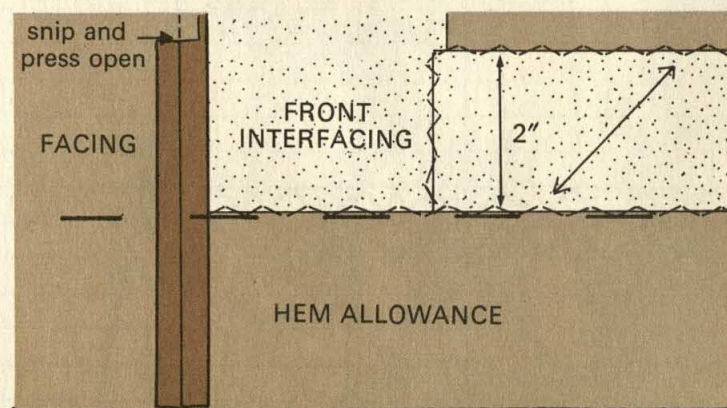
*Basic pattern for five children's costumes ▶
◀ For some of the costumes shown, you will need to accessorize with garments from the child's own wardrobe. The flower fairy, jester and elf costumes require coloured tights; the pirate needs old trousers and Wellingtons.*



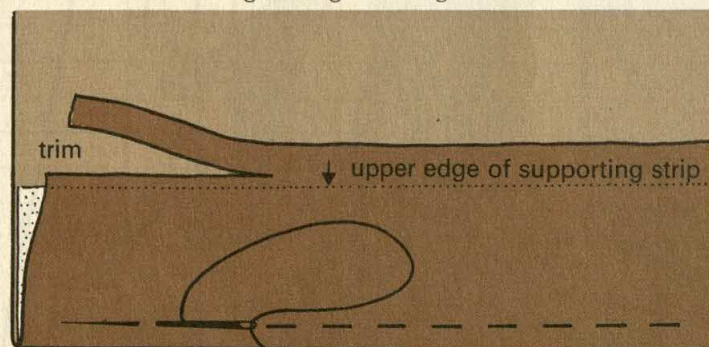
Tailoring seven



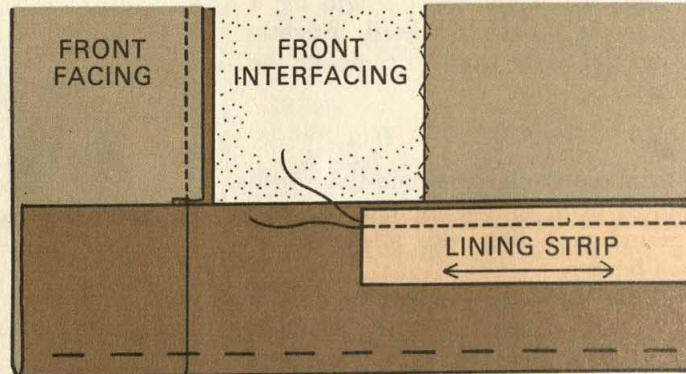
1. Thread marking the hem line



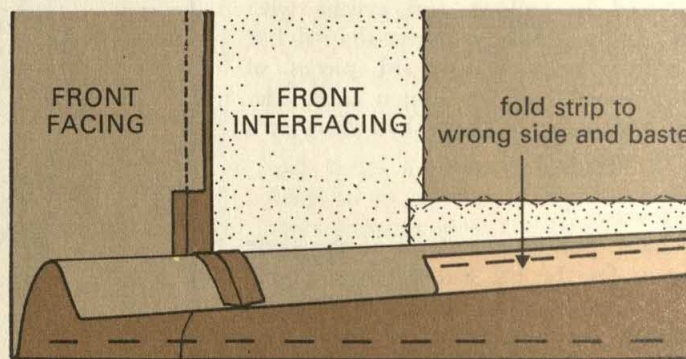
2. The canvas sewn along a straight hem edge



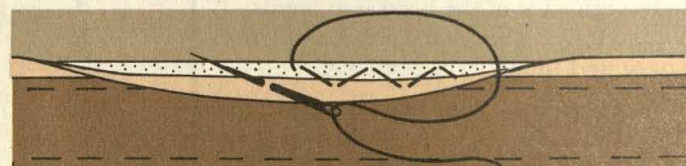
3. Basting the hem edge $\frac{1}{4}$ inch above the fold



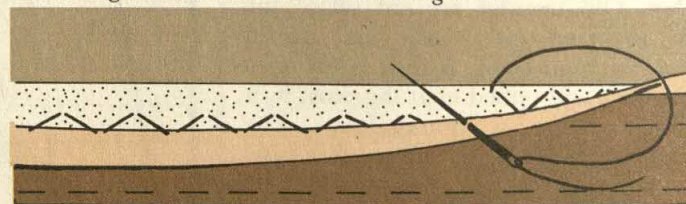
4. Positioning the lining strip along the hem allowance



5. Turning in the lining strip



6. Sewing the hem with invisible hemming stitch



7. Working two rows of invisible hemming stitch

A. Sewing the hem: straight hem; curved hem.

B. Finishing the facing

C. Finishing piped buttonholes

D. Hand-worked buttonholes: sham buttonholes.

E. The final press

F. Sewing on the buttons: making a shank; keeper button.

***Terms and stitches**

A. Sewing the hem

Straight hem

These instructions are for a coat which has a perfectly straight hem edge or is

only very slightly curved.

1. Thread mark the fold of the hem then remove the pins.

2. To give the hem a good crisp finish, support the hem edge with strips of duck or canvas. Cut the strips 2 inches wide on the cross of the fabric and to the length of the coat hem edge, joining if necessary to make up the required length. Sew to the hem edge with catch stitch as shown.

3. Turn up the hem and baste flat $\frac{1}{4}$ inch above the fold. Press well, making sure that the iron does not impress the hem edge into the fabric.

Measure the hem depth to just above the

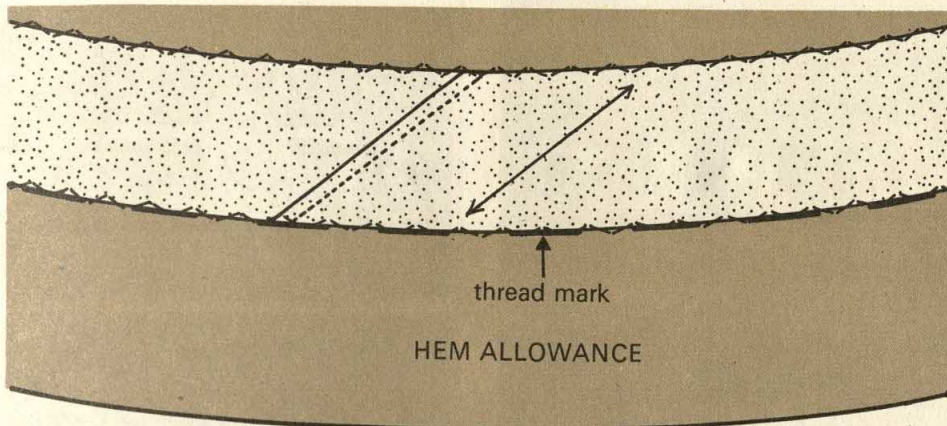
supporting strips and trim.

To bind the seam allowance on the hem, cut 1 inch wide strips of coat lining fabric on the straight of grain. The selvedge is useful for this.

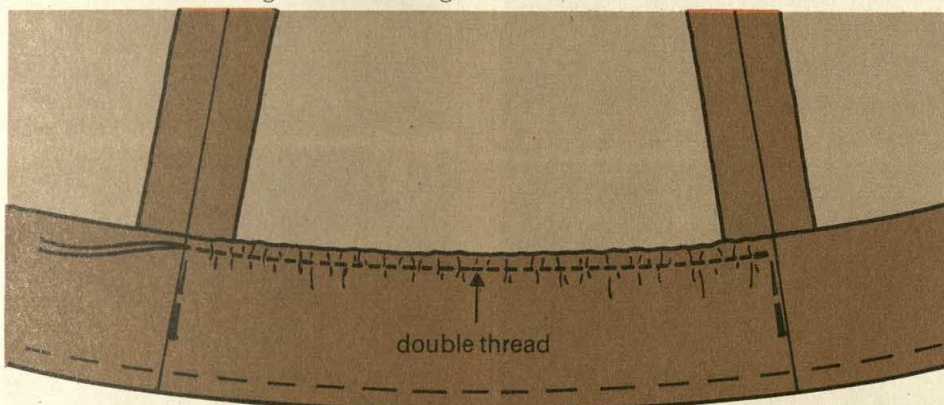
4. Position the lining strip on the hem edge, but, to avoid bulk, do not continue the binding along the part of the hem which will be under the front facings. Stitch, taking $\frac{1}{4}$ inch seam allowance.

5. Fold the binding to the wrong side and baste. Press, making sure the hem lies away from the coat otherwise impressions will be left on the coat fabric.

6. Baste the hem in place matching seams. Then, with the folded hem edge towards



8. The canvas sewn along a curved hem edge



9. Pulling in the fullness of a curved hem



10. Shrinking the eased hem

you, lift the hem slightly and sew neatly to the canvas with invisible hemming stitch*.

7. If the coat is very heavy, or you have left a deep hem as on a child's coat, sew two lines of invisible hemming stitch to hold the weight.

Curved hem

For a coat with a flare use this method of putting up the hem.

8. First work as for a straight hem edge in figures 1 and 2, gently easing the canvas into position around the curve of the coat hem.

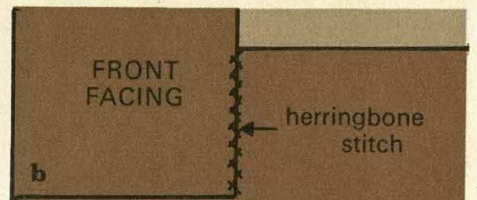
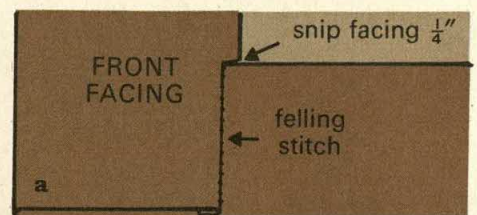
Turn the hem up and baste flat $\frac{1}{4}$ inch

above the fold, then trim the hem edge to just above the supporting strips as for the straight hem (figure 3).

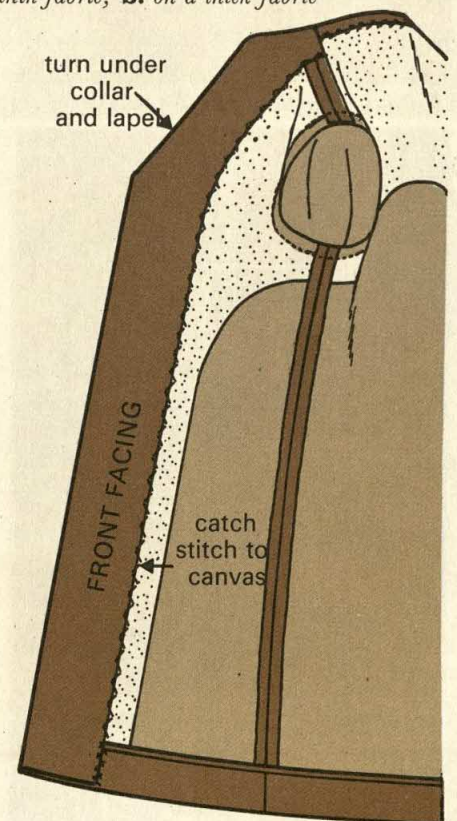
9. Matching centre backs and fronts and seam lines, pin the hem as shown. Then run a double thread through each section, pulling up the fullness until the hem lies flat.

10. Lift the hem away from the coat and shrink away the ease.

To bind the seam allowance on the hem cut 1 inch wide strips of coat lining fabric on the crosswise grain, then continue binding and sewing up the hem as for the straight hem as shown in figures 4, 5, 6 and 7.



11. Finishing the hem at the facing: **a.** on a thin fabric; **b.** on a thick fabric



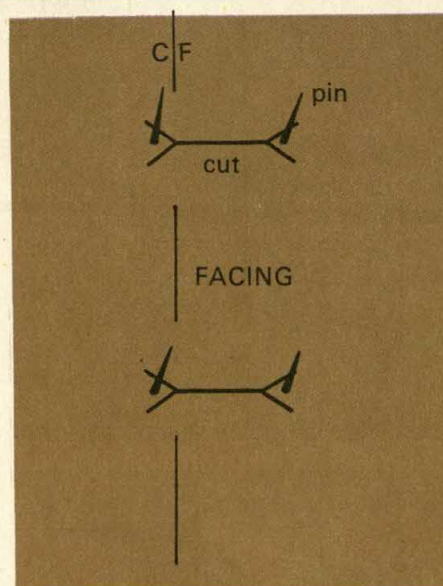
12. Catching the facing to the canvas

B. Finishing the facing

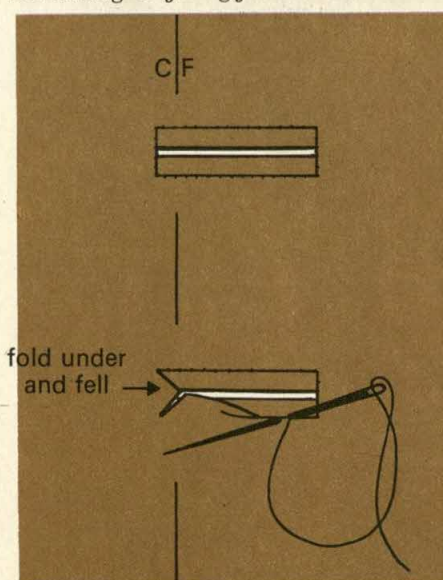
Place the coat down on a flat surface and turn the facing to the inside. There are two ways of finishing off the hem edge.

11a, b. On thin fabrics first snip into the facing seam allowance at the top of the hem. Then turn the facing under $\frac{1}{4}$ inch at the hem edge and fell firmly in place to the hem seam allowance (a). On thick fabrics do not turn under the raw edge to neaten, but simply herringbone the raw edge in position (b).

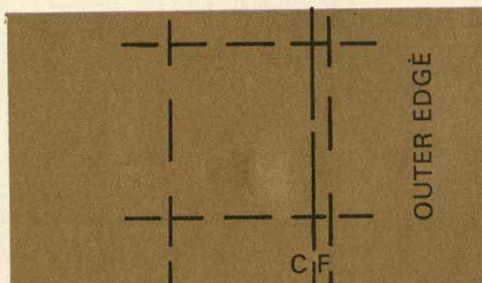
12. To finish off the facing, lay the coat down flat, facing side up and lapel turned under. Catch stitch the facing to the canvas.



13. Cutting the facing for the buttonholes



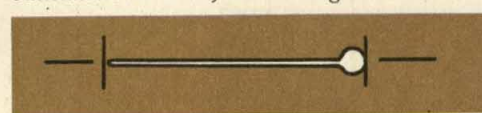
14. Finishing the back of the buttonhole



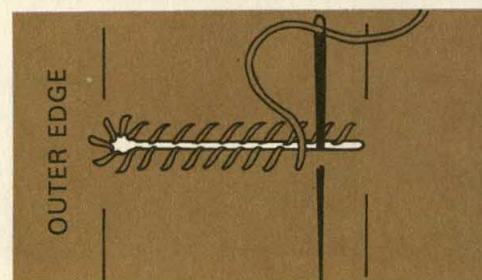
15. Tram lines for hand-worked buttonholes



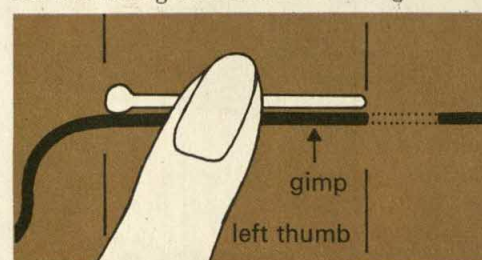
16. The outer edge of the hand-worked buttonhole: **a.** circle; **b.** a triangle



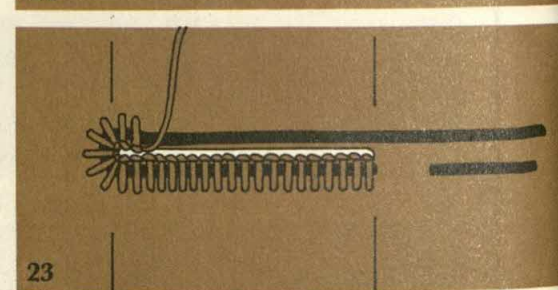
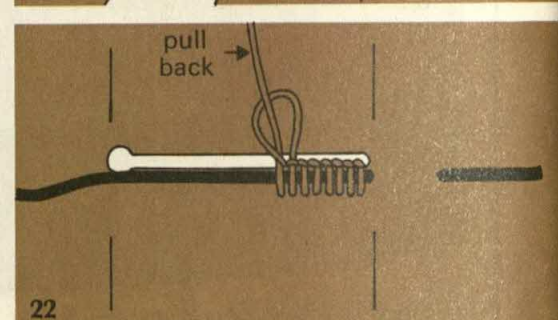
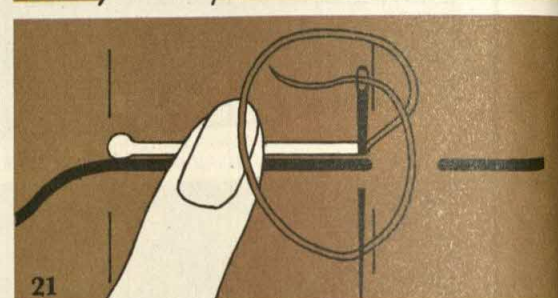
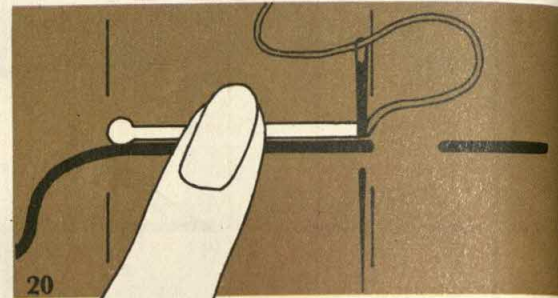
17. The cut buttonhole



18. Oversewing the buttonhole with single thread



19. Gimp laid along the buttonhole



20 to 23. Working the buttonhole

C. Finishing piped buttonholes

With the facing now in its final position it is time to finish the back of the piped buttonholes.

Working from the right side, push a pin through to the wrong side at each end of the buttonhole to find the exact position of the slit on the facing.

13. Make a slit through the facing between the pins and mitre the corners just beyond the pins.

14. Fold under the raw edges and fell securely in place.

Finally, press on the wrong side.

D. Hand-worked buttonholes

Tailored, hand-worked buttonholes are

beautiful when sewn evenly, so practise on a double piece of the fabric with inter-facing in between before starting on the garment itself.

The thread used is silk buttonhole twist and you will also need buttonhole gimp. An alternative to buttonhole gimp is two threads of buttonhole twist waxed together to prevent them untwisting.

15. Prepare the buttonhole tram lines (see also Tailoring 3, figure 10).

16a, b. Using a stiletto make a round hole at the outer edge of the buttonhole (a), or cut out a triangle (b).

17. Continuing from the hole, cut the length of the buttonhole. Cut very carefully as a jagged line shows up on the finished buttonhole.

18. Using a single strand of matching thread, oversew round the buttonhole

through all thicknesses.

19. Lay the gimp to the buttonhole as shown. The gimp is held in place with the thumb when working the buttonhole.

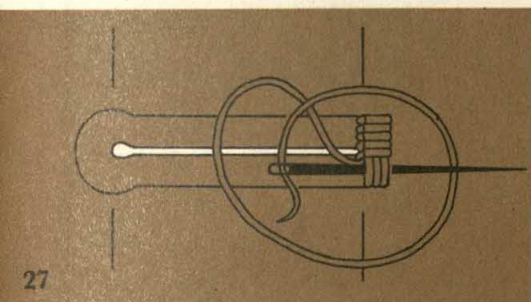
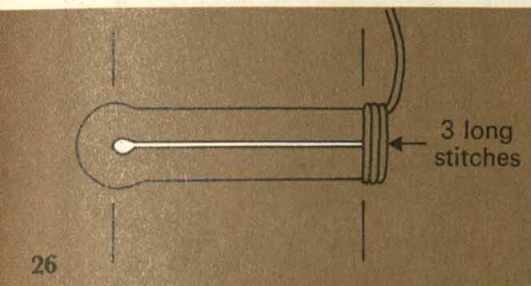
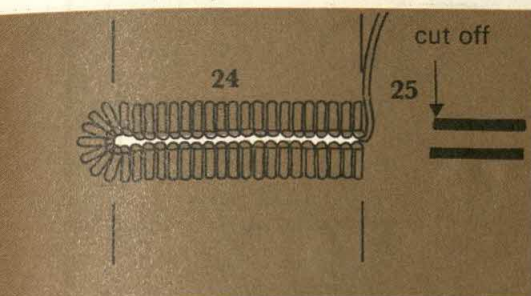
Thread the needle with a long length of buttonhole twist so that you will have enough to finish the buttonhole without joining.

20. Starting at the point shown and working with the right side of the coat facing you, insert the needle through the back of the buttonhole making sure that all layers of the fabric are caught.

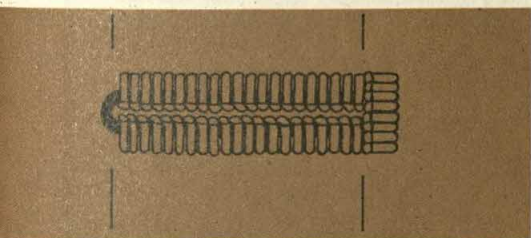
21. Take the thread forward under the needle.

22. Pull the needle through and tighten the loop with the thread pulled back, so that the knot lies on the cut edge of the buttonhole.

23. At the circle or triangle fan the stitches



24 to 27. Working the buttonhole continued



28. A sham buttonhole

out wider at the outer edge of the curve.

24. Complete the other side of the buttonhole but do not cut the thread off yet.

25. Pull the gimp tight, thread between the layers of fabric and cut off.

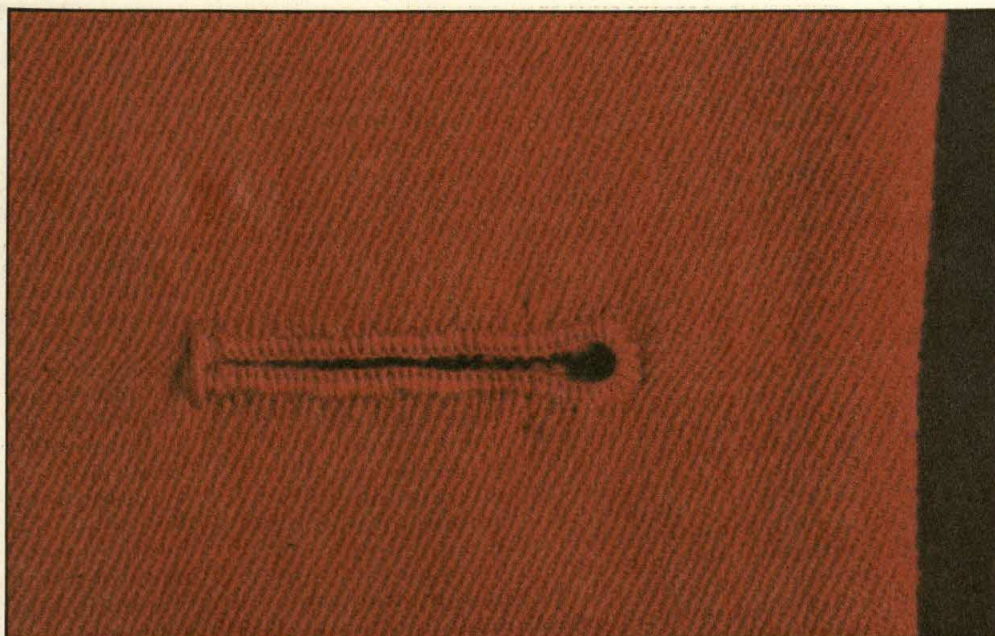
26. To make the bar tack at the end of the buttonhole work three long stitches as shown for the bar.

27. Work buttonhole stitch over the bar and through the fabric, bringing the knots to the top as shown.

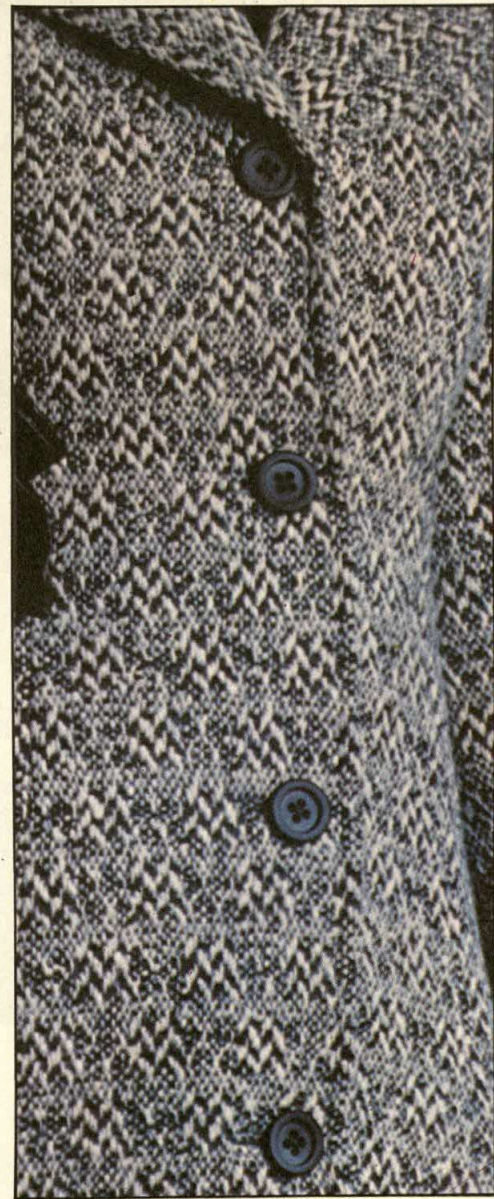
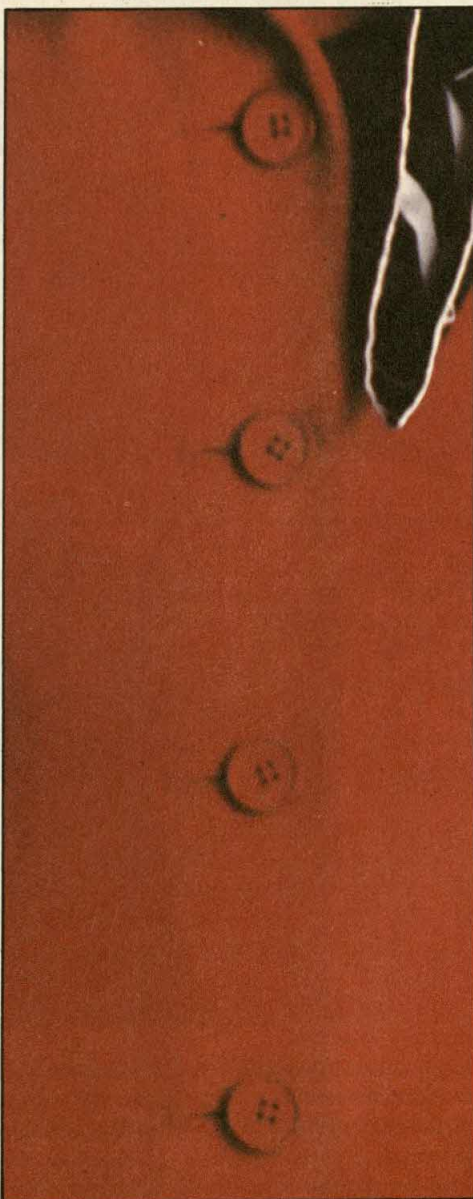
Sham buttonholes

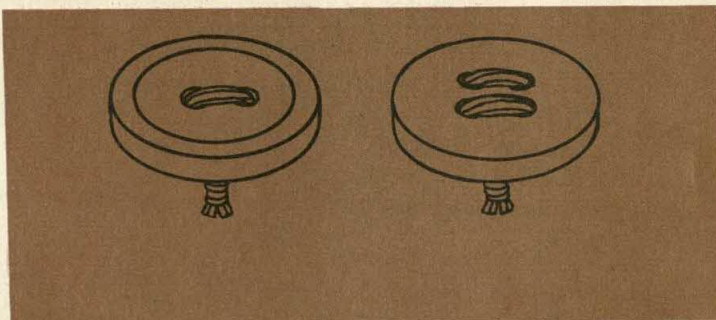
Sham buttonholes are sometimes made for vents.

28. Without cutting a slit, work buttonhole stitch along the buttonhole line. Make a bar tack at the end but omit the circle at the front end, as the button covers the lack of circle.

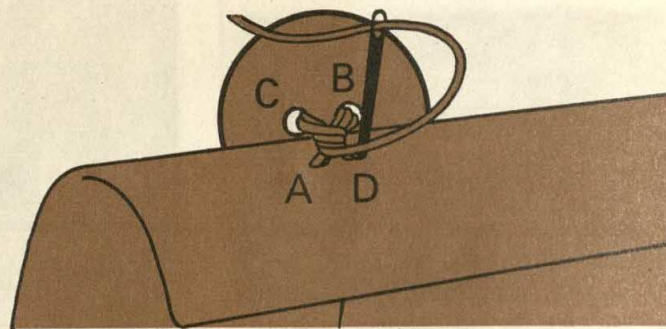


Above: Enlarged hand worked buttonhole; the button bar has not been sewn over with buttonhole stitch.
Below: A garment with hand worked buttonholes (left) and a garment with piped buttonholes (right)

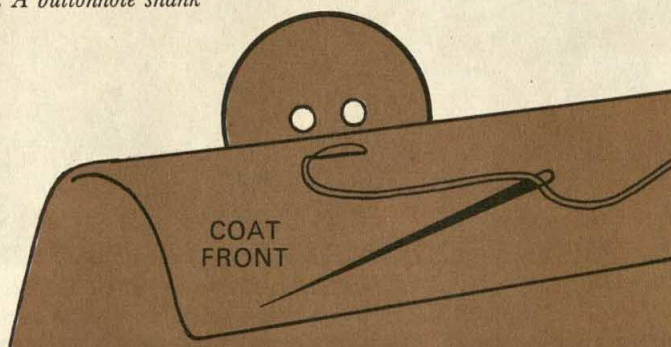




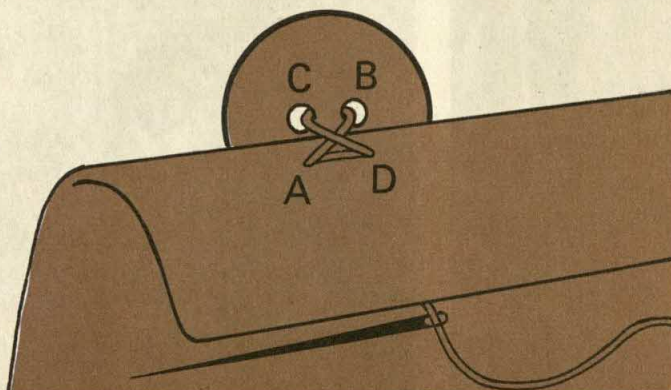
29. A buttonhole shank



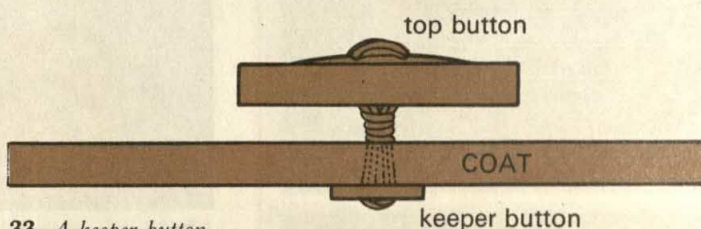
32. Making the shank



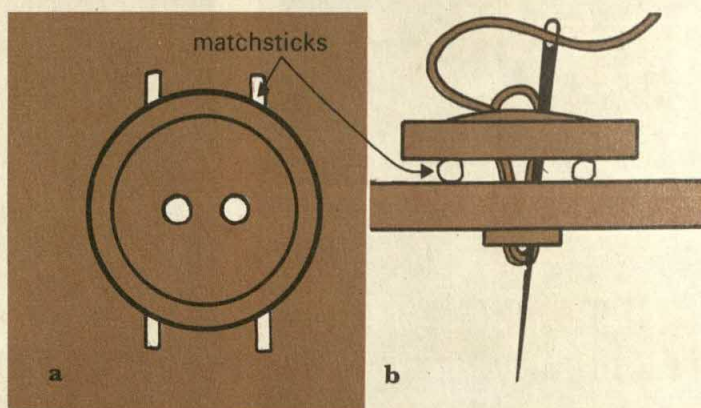
30. Starting the shank and positioning the button



31. Sewing on the button



33. A keeper button



34a, b. Sewing on a keeper button

E. The final press

Lay the coat right side up on a board. Using a wool pressing cloth under a slightly damp cotton cloth, gently press all over the coat, moving each section of the coat so that it lies flat as you press it. This process needs to be done with hardly any pressure on the iron to avoid making impressions on the coat. Hang the coat to dry before lining.

F. Sewing on the buttons

Before the coat is lined the buttons should be sewn on.

Making a shank

29. A flat button should be sewn on with a shank so that the button does not distort the buttonhole by being too close to the fabric.

30. Using a strong buttonhole thread, take a back stitch through the fabric at the button position. Do not use a knot. Fold the coat back and hold the button in position as shown.

31. Take thread from 'a' through holes 'b' and then 'c', then back into fabric at 'd'. Repeat three or four times, and again if the button has four holes. This gives crossed threads which make a strong foundation for the shank.

32. With the thread coming out from 'c', wind it tightly round the shank. Take the thread to the back and fasten off securely to finish.

Keeper button

33. For added strength a little keeper button can be sewn onto the back of the coat at the same time as the top button is being sewn on.

The keeper button should be a tiny but-

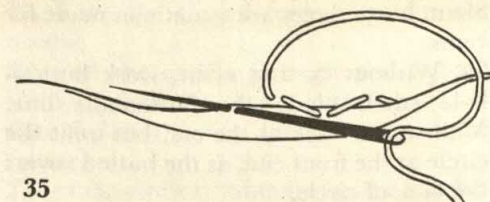
ton with the same number of holes as the top button.

34a, b. Lay the top button over two matchsticks (a) and sew on the button, at the same time sewing through the matching holes on the keeper button (b). Leave the thread quite loose.

Remove the matchsticks and make a shank (see figure 32).

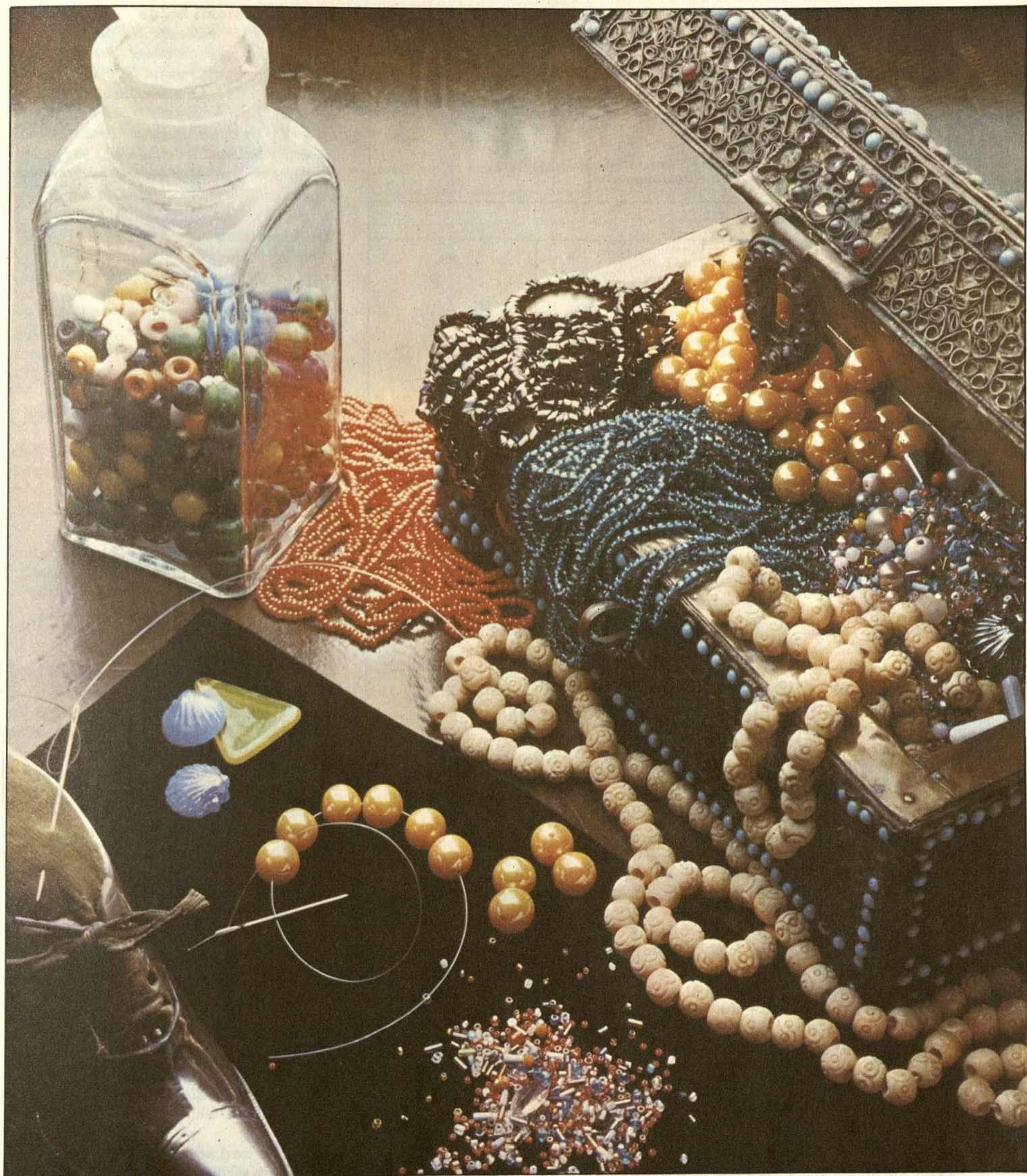
*Terms and stitches

Invisible hemming stitch (35)



35

Crafts/Making bead jewellery

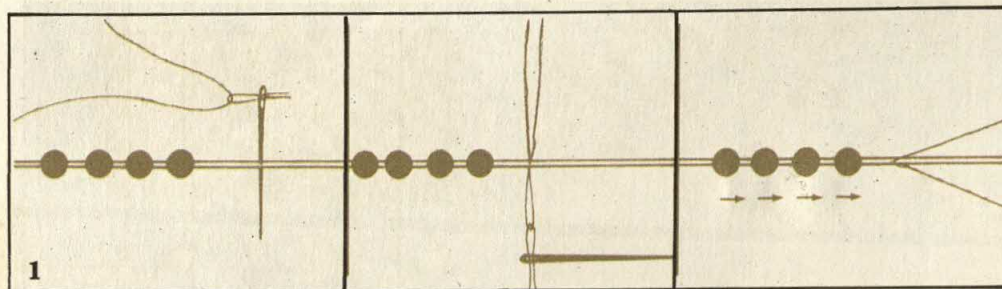


Beads in fashion

Decorative beads have played an important part in sophisticated fashion for centuries. Archaeological finds in

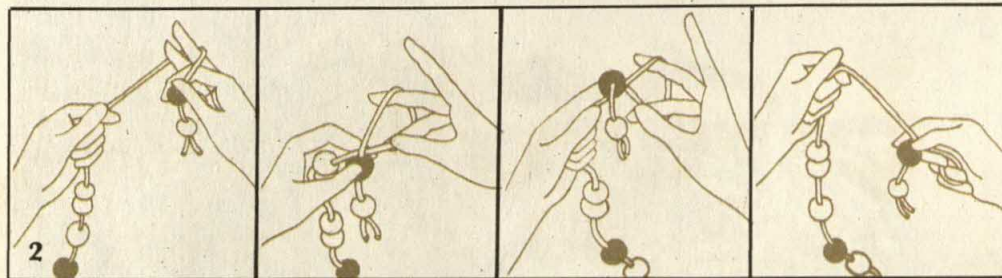
Egypt have uncovered ancient glass beads, beautifully shaped, and medieval women wore elaborate bead ornaments in their hair. Among the American Indians bead work was a major art,

and their bold designs have influenced many contemporary fashions. In the nineteenth century, Victorian ladies made small beaded accessories as a home craft. Bead jewellery, or some



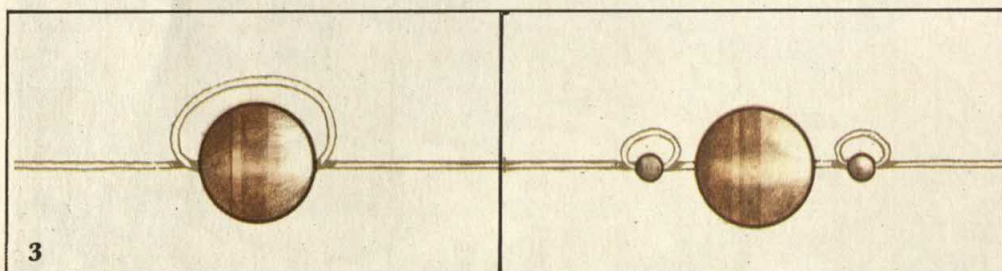
Threading small beads

Sometimes, small beads are sold strung on thread. If you break the thread the tiny beads spring apart. A useful tip is illustrated in diagram 1. Thread a needle with cotton thread and pass the necklace thread through the loop of the cotton. Pierce the thread supporting the beads with the needle and pull the thread through. Hold the new bead thread parallel with the old and slide bead across.



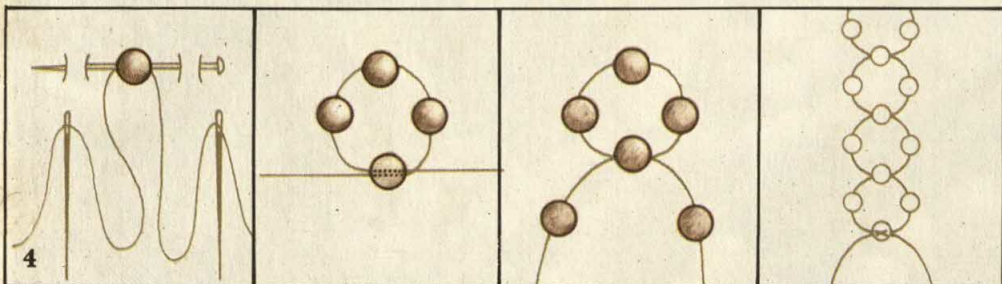
Bead knotting

When beads are to be spaced from each other either for appearance or for safety of precious stones, the simple knotting technique here is used. If thread seems too visible, a small bead is strung both sides of a large bead, the thread being strung through the small bead twice. On nylon, if small beads are threaded about 2 inches apart using this method, a pretty effect is achieved. Diagrams 2, 3 ◀



Jeweller's findings

For some necklaces a metal clasp is needed for finishing and fastening. After a necklace or bracelet is finished, the thread ends are taken under the tongue and the back of the clasp and then taken up through the last two beads. Many different kinds of findings are available, some of them with perforated surfaces so that smaller beads can be stitched on. (Not illustrated.)



Two-thread technique

This is the basic technique of beadwork and can be used with endless variations. Take a long thread and run it through a single bead. Push a pin through the bead and fix that to a cushion pad. Now working with both ends of the thread, thread a bead on the left hand thread and another on the right hand thread. Cross the threads through the fourth bead and proceed as before. Diagram 4 ◀

form of decoration made from beads, has never been out of fashion for long, whether the feeling has been for the recent simple string of pearls or, by contrast, the heavy Victorian jet collars. Today, with current trends towards soft, informal clothes, beads are a natural accessory. In this chapter some, but by no means all, of the techniques of bead stringing are illustrated. The effects created can be as varied as the imagination and taste of the individual designer—from massive, sparkling necklaces to a single understated medallion on a leather thong.

Materials for beadwork can often be found just lying about, waiting for a sharp-eyed collector, although speciality shops can be an equally good source for discovering beautiful, expensive beads.

Materials and equipment

Beads

Almost anything through which a hole can be bored can be used as a bead: shells, seeds, fruit pips, sweet smelling spices such as cloves and cardamom, nut shells, kernels, dried berries, animal and fish teeth, pieces of bone, scraps of leather, pieces of wood—all these have been successfully used for decorative jewellery.

More formal and familiar beads are usually either round, oval, square, raindrop or baton shaped and are made of precious and semi-precious stones, mineral substances, coral and jet, glass and crystal, porcelain, pottery, plastics and resins. Beads are obtainable in large or small quantities from craft shops, needlework shops and specialist suppliers.

Start a collection of beads for jewellery

making—it can be like searching for treasure. Chain store jewellery counters provide a variety of inexpensive bead necklaces which can be broken up and reassembled. Junk shops and second hand clothing shops are worth searching for beautiful old beads which are now becoming scarce, and elderly lady friends can be counted on to have a broken bracelet or brooch tucked away. A single beautiful bead can be used as the centrepiece of a brooch and is well worth looking for.

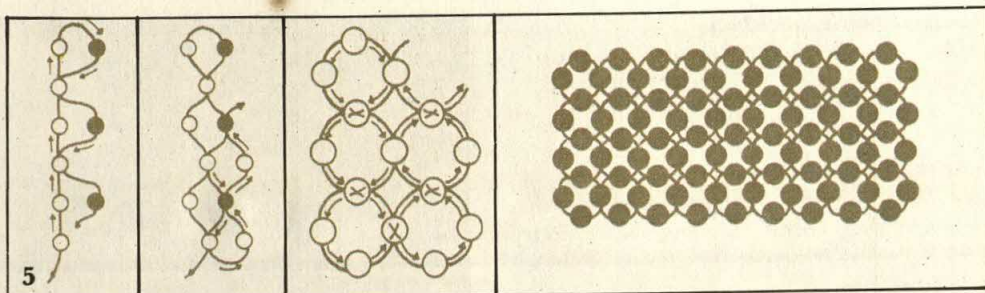
Threads and strings

A variety of different threads and strings can be used for making bead jewellery, depending on the design and the size of bead being used.

Bead silk, strong twist thread, Perlon and Trevira thread, various weights of nylon thread, thin cords and wire are among

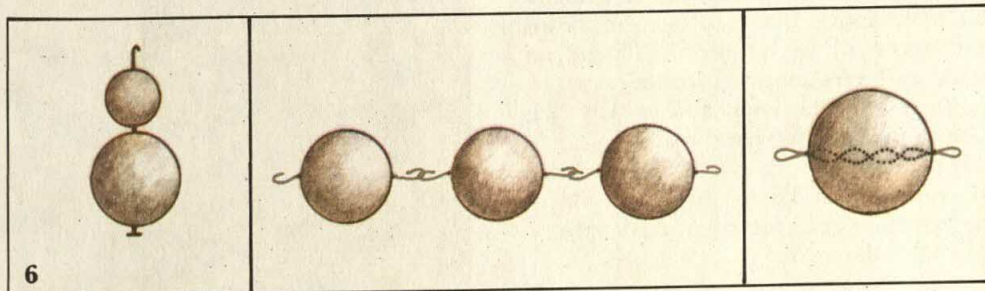
Bead mosaic

The diagrams here show how close dense surfaces are built up. A row of beads is strung fairly loosely and then the thread is taken back through the last bead but one. A new bead is taken up each time, the thread going back through the second bead of the row before. This principle can be used with cord, nylon thread or wire. Pretty medallions, earrings and pendants can be made. Diagram 5 ►



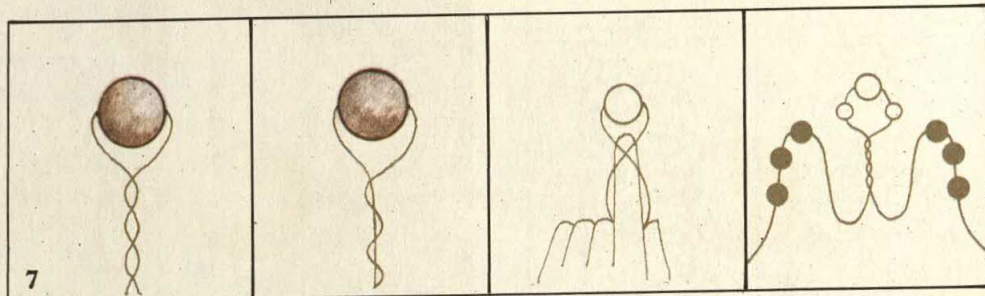
Working with wire

Working with wire, three dimensional effects are possible. A pair of pliers is needed for this kind of bead work. The illustrations show how wire is bent into links for beads and how beads are secured by wire. For a dropping bead, for a pendant or an earring, a jeweller's pin is used. To hold a large bead securely at the end of a drop, the wire is threaded through a smaller bead. Diagrams 6, 7 ►



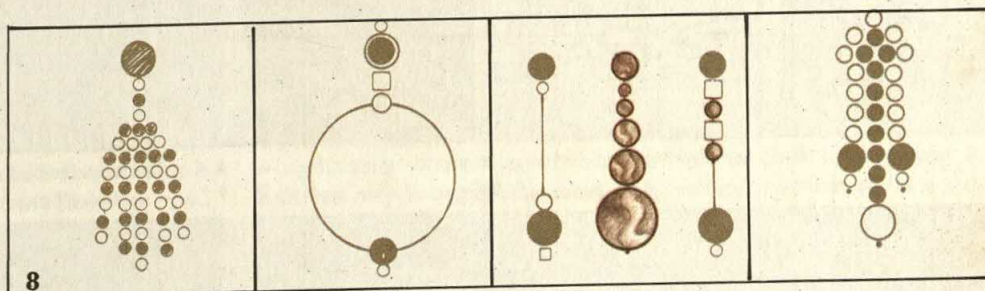
Alternative finishing

If a different kind of finishing is required, the simplest is a bar and ring made of beads. Knot the threads through a bar bead and finish the ends through six beads making a circle. Glue the ends of the threads before passing them through the last bead. The glue will adhere to the inside of the bead and hold it securely out of sight. Use this method for finishing off thread ends (Not illustrated.)



Pendant earrings

Here are some ideas for pendant earrings. A small flat backed bead is used to hide the metal finish of the earclip. Alternatively, glue a piece of fabric or leather to the clip and either cover it with beads or leave it plain. Wooden beads can be split to make half beads by tapping a tack into the hole. Paint them with shiny enamel paint or nail polish ►



those most commonly used, but leather thongs, thick cords and macramé twine are also used for some types of jewellery. Dental floss, obtainable from most chemists, is also recommended.

Wire for jewellery making is available in soft copper, brass or silver. Copper plated steel wire is also used and is easy to work. Wire is available in a range of gauges. Florist's wire can be used for some techniques in jewellery making.

Needles

Long thin beading needles are useful for threading beads with small holes, and needles of different gauges can be used as long as the eye will pass through the bead. Some threads are stiff enough to be passed through a bead without a needle, and other threads can be dipped in glue or twisted with soap to stiffen the ends.

For working with wire a pair of pointed, half-round pliers, a pair of side cutters for cutting wire and a fine file are needed.

Clasps and fastenings

Clasps and fastenings for jewellery are called 'findings' and are obtainable from specialist suppliers and crafts shops in a wide and varied range of styles.

Pins and working pad

For more intricate bead work, such as mosaic beading, a working pad similar to that used in lace making is advised, a felt-covered brick or a piece of cork mat covered in felt will do. Long, glass headed pins are used for holding bead patterns in position during working.

A felt or velvet lined tray is ideal for making most other kinds of jewellery. The design can be laid out in the tray without

the beads rolling about, and if the fabric is of a dark colour the colour contrasts show up more clearly. A few small plastic pots near the work tray will conveniently hold beads while they are being worked.

Techniques

Apart from the simple threading and knotting techniques used in single strand necklaces, there are other techniques in bead jewellery making which are more complex and require practice to perfect. Mosaic beading, for instance, is rather similar to lace making and there are several variations on the basic patterns for achieving different effects. These are some of the techniques illustrated in this chapter and after a while, you will be able to identify which have been used to produce this beautiful jewellery.

for macramé necklace

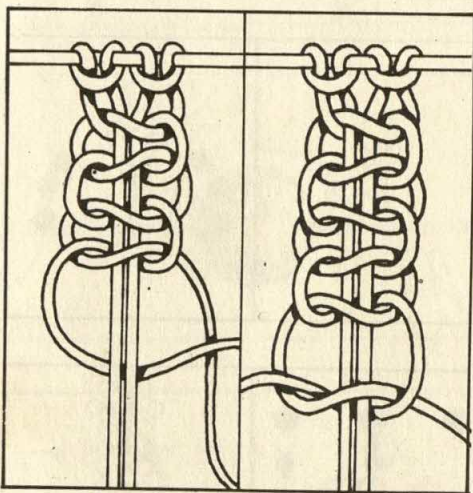
- 4oz cone fine white macramé twine
- 24 long beads
- 20 round beads

To make the necklace

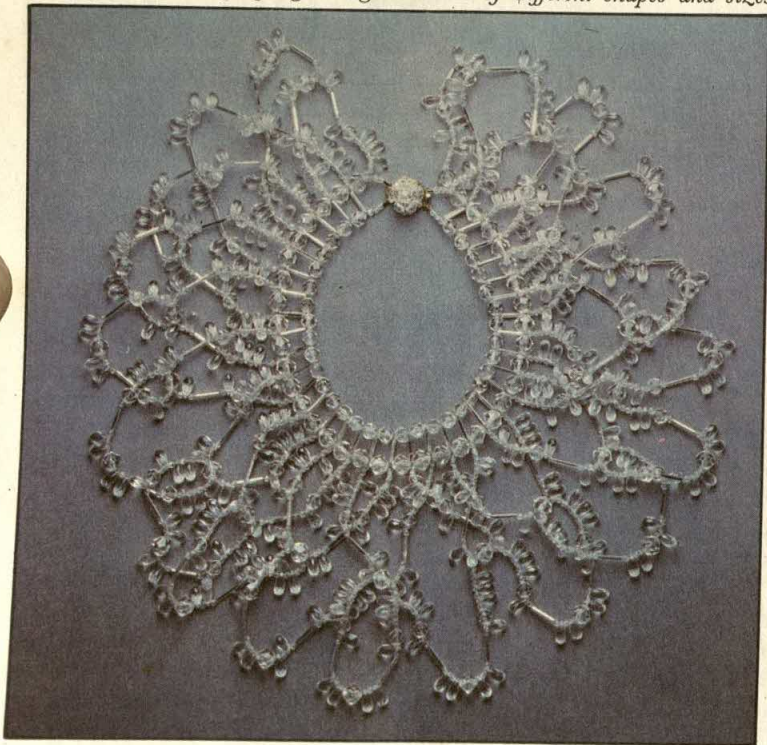
Lay four lengths of twine together to form holding cords. Set on twenty-four doubled threads across the centre of these holding cords.

Thread on beads as shown, working a flat knot above the eight centre beads and below all twelve beads. Thread on beads in the sequence illustrated, separating them with flat knots and ending each column with an overhand knot.

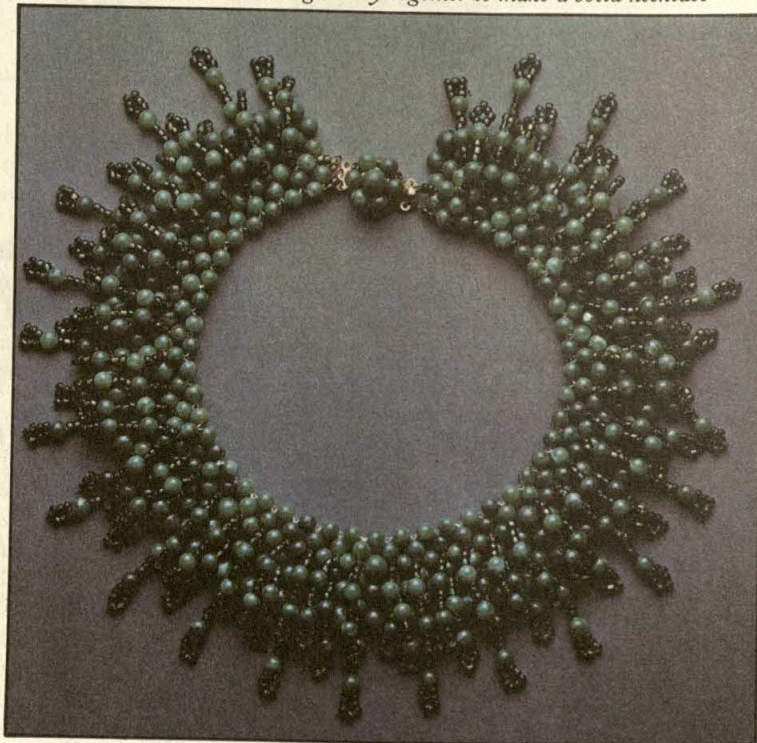
Complete the neckband of the necklace by working flat knots on either side of the beads to give the required length to fit around the neck.

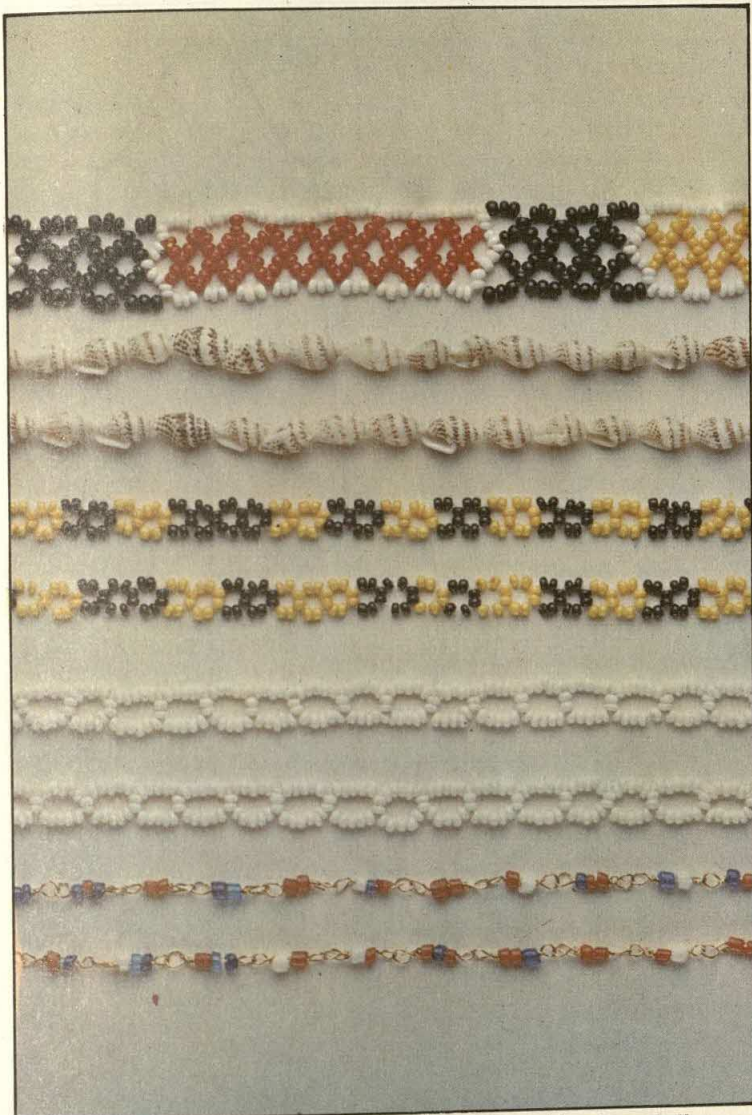


▼ A necklace that looks as light and delicate as a cluster of raindrops—easily made by stringing together glass beads of different shapes and sizes



▲ A white macramé necklace with amber, red and white flat wooden beads
▼ Large and small beads strung closely together to make a solid necklace

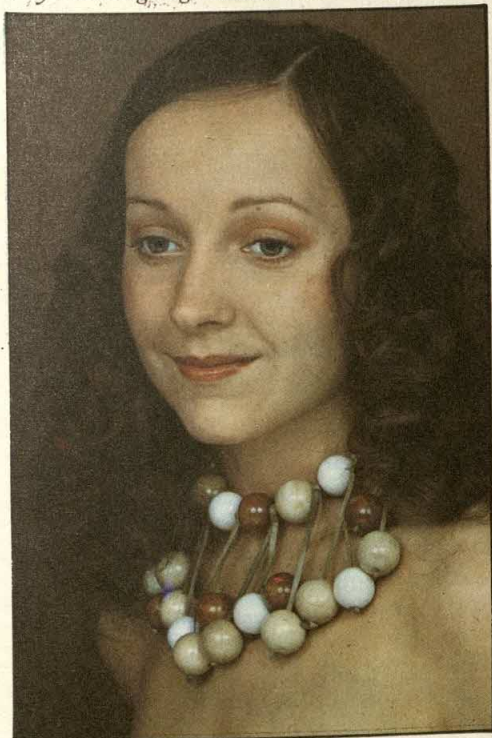




▲ Different effects can be achieved using small coloured beads or shells
▼ Eye-catching huge wooden beads look good strung on leather thongs



▲ Cord of different colours can be used as a contrast to the beads
▼ The variety of designs using toning and blending colours is endless



Knitting design/top and skirt make a dress

By co-ordinating the sleeveless top and the flared skirt in the previous machine knitting design chapter, and adding sleeves, you can design a dress.

Working with symbols

A hole is made by transferring the stitch to the adjacent needle. This is how the picot edging is worked.



Three stitches are knitted together with the centre stitch positioned on the top.



Three stitches are knitted together with the right hand stitch positioned on top.



Three stitches are knitted together with the left hand stitch positioned on top.



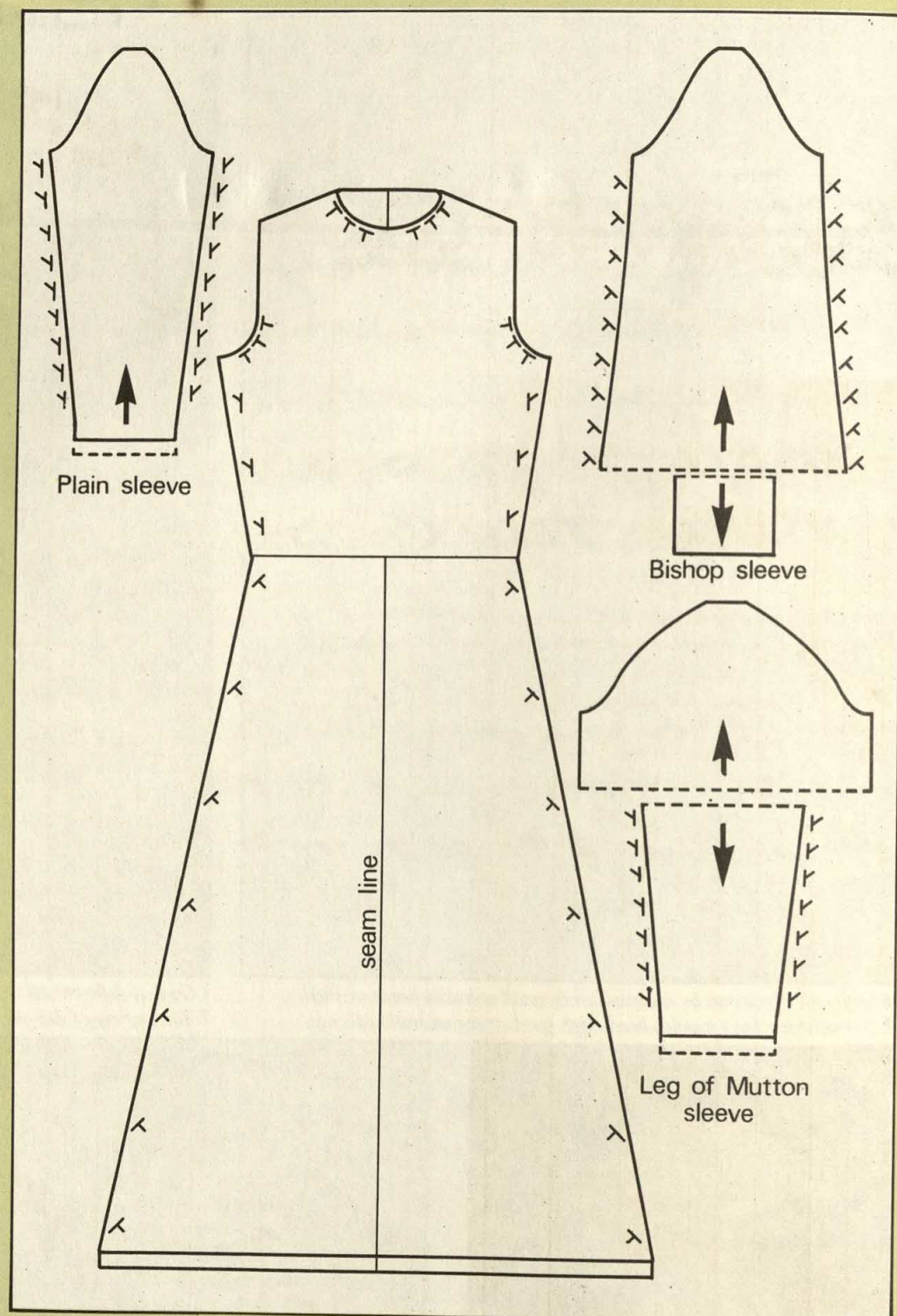
Joining skirt to bodice

Once you have achieved a machine knitted skirt and separate top, it is an obvious progression to design a dress by joining the two together.

Back

In order to give side seams, the panelling on the skirt has been positioned to give a centre front seam, centre back seam and two side seams rather than having front and back panels and two side panels as with the separate skirt.

Make the four skirt panels as given in the previous chapter, knitting each panel exactly as before but omitting the waistband. Do not cast off the stitches but put them either on a holder, a hand knitting needle or a length of yarn. With the wrong side facing, replace the stitches from two of the panels onto the machine. As the two panels will be seamed together, accommodate the seam allowance in this way. Starting at the centre of the machine, take the left-hand panel, wrong side facing, and place the second stitch from the right hand edge onto the first needle to the left of 'O', then place the first stitch onto the same needle. Working to the left, replace one stitch onto each needle



▲ Outline charts for the dress, a plain sleeve, bishop sleeve and leg of mutton sleeve. Charts by courtesy of Jones Sewing Machine Company Limited

across the machine.

Next, take the right hand panel, wrong side facing, and place the second stitch from the left hand edge onto the needle to the immediate right of 'O', then place the first stitch onto the same needle. Continue replacing the remaining stitches of the right hand panel onto the needles working to the right.

Knit about two inches straight for the waist then gradually increase on each

edge until the required width for the underarm is achieved, remembering from the point four inches below the armhole shaping to continue on one side only of the work, pushing the remaining half of the needles out of work or to holding position, thus creating the back opening.

Work the armhole shaping, shoulder shaping and half the neck, referring back to the previous machine knitting design chapter.

Reset the row counter and knit the other side to correspond, reversing all shapings.

Front

Work as for the back, without centre opening, to the completion of the armhole shaping, then work straight to within two and a half inches of the required armhole depth.

To shape the neck, cast off two inches across the centre, then, working one half of the front only, decrease stitches evenly from the neck edge until shoulder stitches only remain. Work straight until armhole



▲ Dress designed by Jones Limited and made in Pingouin Mademoiselle yarn on a Jones 588

depth is the same as on the back, then shape shoulder. Work second side to correspond, reversing shapings.

Neckband

This could be worked as for the sleeveless top.

Alternatively, join shoulder seams and measure round neck, without stretching, to find the number of stitches required. Cast these on and, using one tension

tighter than the rest of the garment, work twice the number of rows needed, introducing stripes if desired, then turn a hem. Work one row and cast off loosely. Join neckband to neck line. Crochet round the edges of the back opening and insert the zip.

Sleeves

Although a sleeveless dress is always useful, you may want to add sleeves. The dress illustrated has bishop sleeves and the neck line was raised to balance against the fullness of the sleeves.

Take measurements according to the hand knitting design chapters and plan your chosen sleeve accordingly.

Bishop sleeve

Working with waste wool of a contrast colour, cast on three times the number of stitches required to give the wrist measurement and work several rows. Change to the main wool and proceed, decreasing one stitch each side evenly at intervals until the upper sleeve measurement is reached. Work straight to required sleeve length plus one and a half to two inches to allow for fullness, remembering to measure from the main colour only.

To shape the top of the sleeve, cast off the same groups of stitches which were cast off on the armholes, then decrease one stitch each side on alternate rows until the sleeve top measured from the beginning of shaping comes to three inches less than the armhole depth. Cast off in groups of two or three stitches at the beginning of every row until a width of two inches remains. Cast off the remaining stitches.

With wrong side facing, replace the stitches of the main wool along the line where the contrast colour waste wool joins in, positioning three stitches on each needle. It is unimportant which of the symbols you choose so long as the stitches are consistently placed on the needles in the same sequence. Remove the waste wool, turn the tension one number finer and work the cuff.

Leg of mutton sleeve

The full sleeve top is worked first, upwards, and then joining onto the cast on edge, the lower part of the sleeve is worked down to the cuff.

Top of sleeve. When measuring for this type of sleeve, first measure lower sleeve length and width just above the elbow, adding about one inch tolerance.

Using waste wool in a contrast colour, cast on about three times the number of stitches required for the wrist and knit ten rows. Continue in the main yarn, working

straight to armhole.

Because the fullness is in the upper arm, but the armhole on the bodice remains the normal size, within a depth of only about three and a half inches, three times as many stitches have to be decreased as in a plain sleeve. Cast off about five stitches at the beginning of the next two rows then decrease evenly on each side until a width of about two inches remains. Cast off.

Lower sleeve. Replace the stitches of the main wool along the line where the contrast colour waste wool joins in, accommodating all the extra stitches by placing several stitches on some needles, one on others. Depending on the numbers being dealt with, it may be required, for example, for two stitches together to be placed on every third needle.

Remove the waste wool and knit the sleeve downwards to the cuff, decreasing as required.

When sewing the head of this sleeve into the armhole, position the fullness exactly where it is required, usually at the head of the sleeve.

Plain sleeve

Cast on the number of stitches required at the cuff, and knit to the upper arm, gradually increasing to underarm then shaping the head of the sleeve as you would for a hand knitted sleeve (see hand knitting design chapters).

Setting in sleeves

In all cases it is preferable to join the shoulder seam only before setting in the sleeve and then sewing the side and sleeve seams after the head of the sleeve has been inserted.

Always seam with wool using one of the methods given in the previous machine knitting design chapter.

Cuffs

To achieve an attractive finish to a cuff, a mock rib can be worked:

1 by 1 mock rib. Bring forward alternate needles and knit with the other needles in the non-working position.

2 by 1 mock rib. Bring forward two needles, leaving one in the non-working position.

3 by 1 mock rib. Bring three needles forward, leaving one in the non-working position.

An alternative is a picot edging. Knit the number of rows required for the back of the hem, on the fold line, change to a loose tension and transfer every alternate stitch to its adjacent needle. Continue on the original tension to knit the front of the hem until there are the same number of rows as on the back. Turn the hem.

Knitting pattern/twinset for children

This pretty twinset would delight any little girl. The sleeveless jumper is worked in an easy diagonal eyelet pattern with bands of this repeated on the stocking stitch cardigan. Dainty picot edges finish all hems and the cardigan has comfortable raglan sleeves.

Sizes

To fit 26[29:32]in chest

Jumper. Length at centre back, 15[18½:21]in

Cardigan. Length at centre back, 16[19½:22]in

Sleeve seam, 11[14:16]in

The figures in brackets [] refer to the 29 and 32in sizes respectively

Basic yarn tension

7 sts and 10 rows to lin over st st worked on No.10 needles

Materials shown here

Pingouin Age d'Or

Jumper. 3[4:4] balls

Cardigan. 5[5:6] balls

One pair No.10 needles

One pair No.11 needles

5 buttons

Jumper back

Using No.11 needles, cast on 96[108:120] sts.

******Beg with a K row, work 8 rows st st.

Next row K1, *yfwd, K2 tog, rep from * to last st, K1.

Beg with a P row, work 9 rows st st. ******

Commence patt.

1st row K1, *yfwd, K2 tog, K4, rep from * to last 5 sts, yfwd, K2 tog, K3.

2nd and every alt row P.

3rd row K2, *yfwd, K2 tog, K4, rep from * to last 4 sts, yfwd, K2 tog, K2.

5th row K3, *yfwd, K2 tog, K4, rep from * to last 3 sts, yfwd, K2 tog, K1.

7th row K4, *yfwd, K2 tog, K4, rep from * to last 2 sts, yfwd, K2 tog.

9th row K5, *yfwd, K2 tog, K4, rep from * to last st, K1.

11th row K6, *yfwd, K2 tog, K4, rep from * to end.

12th row P.

These 12 rows form patt and are rep throughout. Continue until work measures 10½[13½:15½]in from beg.

Shape armholes

Cast off 5 sts at beg of next 2 rows.

Dec one st at each end of every row until 72[80:83] sts rem.

Continue without shaping until armholes measure 5½[6:6½]in from beg, ending with a WS row.

Shape shoulders

Cast off 6 sts at beg of next 2 rows.

Cast off 3[5:7] sts at beg of next 2 rows.

Beg with a K row, work 8 rows st st on rem sts, dec one st at each end of every row.

Next row K1, *yfwd, K2 tog, rep from * to last st, K1.

Beg with a P row, work 9 rows st st, inc one st at each end of every row.

Cast off loosely.

Jumper front

Using No.11 needles, cast on 96[108:120] sts.

Work as given for Back from ****** to ******.

Commence patt.

1st row K3, K2 tog tbl,

9th row K5, K2 tog tbl,

yfwd, * K4, K2 tog tbl, yfwd, rep from * to last 5 sts, K5.

11th row *K4, K2 tog tbl, yfwd, rep from * to last 6 sts, K6.

12th row P.

These 12 rows form patt.

Complete as given for Back.

Cardigan back

Using No.11 needles, cast on 102[114:126] sts.

Work as given from ****** to ****** for jumper Front.

Change to No.10 needles.

Beg with a K row, continue in st st until work measures 11[14:16]in from beg, ending with a P row.

Shape raglans

Next row K2, K3 tog, K to last 5 sts, K3 tog tbl, K2.

Next row P.

Rep these 2 rows 4 times more.

Next row K2, K2 tog, K to last 4 sts, K2 tog tbl, K2.

Next row P.

Rep last 2 rows until 34[38:42] sts rem.

Work 1 row. Cast off.

Cardigan left front

Using No.11 needles, cast on 56[62:68] sts.

Work from ****** to ****** as given for jumper Back.

measures 11[14:16]in from beg, ending with a P row.

Shape raglan and neck

Next row K2, K3 tog, K to last 18 sts, K2 tog, K16.

Next row P.

Rep these 2 rows 4 times more.

Next row K2, K2 tog, K to end.

Next row P.

Next row K2, K2 tog, K to last 18 sts, K2 tog, K16.

Next row P.

Rep these 4 rows until 22 sts rem then rep first 2 rows only until 16 sts rem.

Beg with a K row continue in st st on these sts for 1½[1¾:2]in. Cast off.

Cardigan right front

Using No.11 needles, cast on 56[62:68] sts.

Work from ****** to ****** as given for jumper Back.

Next row Cast on 8 sts, K16, patt rem 48[54:60] sts as given for jumper Back.

Complete as given for left Front, reversing all shaping and making 5 sets of buttonholes as follows, ending at centre edge and working first set when work measures ½in from the 8 cast on sts.

Next row K2, cast off 3 sts, K6, cast off 3 sts, K2, patt to end.

Next row P to end, casting on 3 sts above those cast off in previous row.

Work 4 more sets of buttonholes in this way at intervals of 2[2¼:3¼]in, measured from centre of previous buttonholes.

Cardigan right sleeve

Using No.11 needles, cast on 48[54:60] sts.

Work from ****** to ****** as given for jumper Back.

Change to patt as given for jumper Back.

Work 1[2:2] complete patts and 6 rows of next patt.

Change to No.10 needles.

Beg with a K row, continue in st st, inc one st at each end of next and every following 5th row until there are 74[82:90] sts.



▲ A close-up detail showing the diagonal eyelet patterning

yfwd, * K4, K2 tog tbl, yfwd, rep from * to last st, K1.

2nd and every alt row P.

3rd row K2, K2 tog tbl, yfwd, * K4, K2 tog tbl, yfwd, rep from * to last 2 sts, K2.

5th row K1, K2 tog tbl, yfwd, * K4, K2 tog tbl, yfwd, rep from * to last 3 sts, K3.

7th row K2 tog tbl, yfwd,

*K4, K2 tog tbl, yfwd, rep from * to last 4 sts, K4.

Next row Patt 48[54:60] sts as given for jumper Front, K8, cast on 8 sts.

Next row P.

Continue in this way working 1[2:2] complete patts and 6 rows of the next patt on the first 48[54:60] sts and keeping the rem 16 sts in st st.

Change to No.10 needles.

Beg with a K row, continue in st st across all sts until work



▲ This useful twinset for a little girl has an attractive lacy pattern on the jumper which is repeated on the sleeve and hem borders of the cardigan

Continue without shaping until sleeve measures 12[15:17] in from beg, ending with a P row.

Shape raglans

Next row K2, K3 tog, K to last 5 sts, K3 tog tbl, K2.

Next row P.

Rep these 2 rows once more.

Next row K2, K2 tog, K to last 4 sts, K2 tog tbl, K2.

Next row P.

Rep last 2 rows until 10 sts rem.

Work 1 row.

Next row Cast off 4 sts, K2, K2 tog tbl, K2.

Work 1 row. Cast off rem sts.

Cardigan left sleeve

Work as given for right Sleeve using the patt as given for

left Front and reversing shaping at top of raglan.

To make up

DO NOT PRESS.

Jumper. Join shoulder seams. Using No.11 needles and with WS facing, K up 95[101:107] sts evenly round armholes.

Work 6 rows in K1, P1 rib. Cast off in rib. Join side

seams. Fold picot hems in half and slip stitch to WS.

Cardigan. Join raglan, side and sleeve seams. Fold picot hems in half and slip stitch to wrong side. Join cast off edges of borders together and oversew to back neck. Fold border in half to wrong side and slip stitch. Work round double thickness of buttonholes. Sew on buttons.

Stitchery design / flower cushions, two charts



▲ Floral designs worked on linen are fresh and colourful as a group of cushions or used individually

The appeal of these cushions depends largely on the use of strong, clear colours to work the bold floral designs. Instructions and a trace-off pattern are given here for each of the two cushions shown above right; the next chapter will include those for the two cushions on the left. These are just a few of a wide range of floral possibilities to be worked in the individual's choice of colour and stitch.

To make each cushion measuring 15 inches square, you will need:

- ☐ ½ yd 36 inch wide even weave linen
- ☐ Sewing cotton to match linen
- ☐ 10 inch zip fastener

- ☐ Cushion pad 16 inches square
- ☐ Anchor Stranded Cotton

Peony cushion

You will need two skeins of Anchor Stranded Cotton in each of the following colours: **1.** Light blue 0160; **2.** Medium blue 0161, **3.** Light blue/lilac 0121; **4.** Dark blue/lilac 0125; **5.** Light lilac 0118; **6.** Dark blue 0127; **7.** Bright green 0210; **8.** Dark green 0218; **9.** Olive green 0268.

Method

This design is worked entirely in long and short stitch using two strands of cotton in the needle. Commence working the

design from the centre of the flower with the stitches lying in the direction indicated on the trace-off pattern.

Gypsophila cushion

You will need Anchor Stranded Cotton in the following colours:

- 1.** Light violet 0121; **2.** Dark violet 0122; **3.** Blue 0161; **4.** Turquoise 0167; **5.** Light green 0240; **6.** Yellow/green 0254; **7.** Dark green 0258.

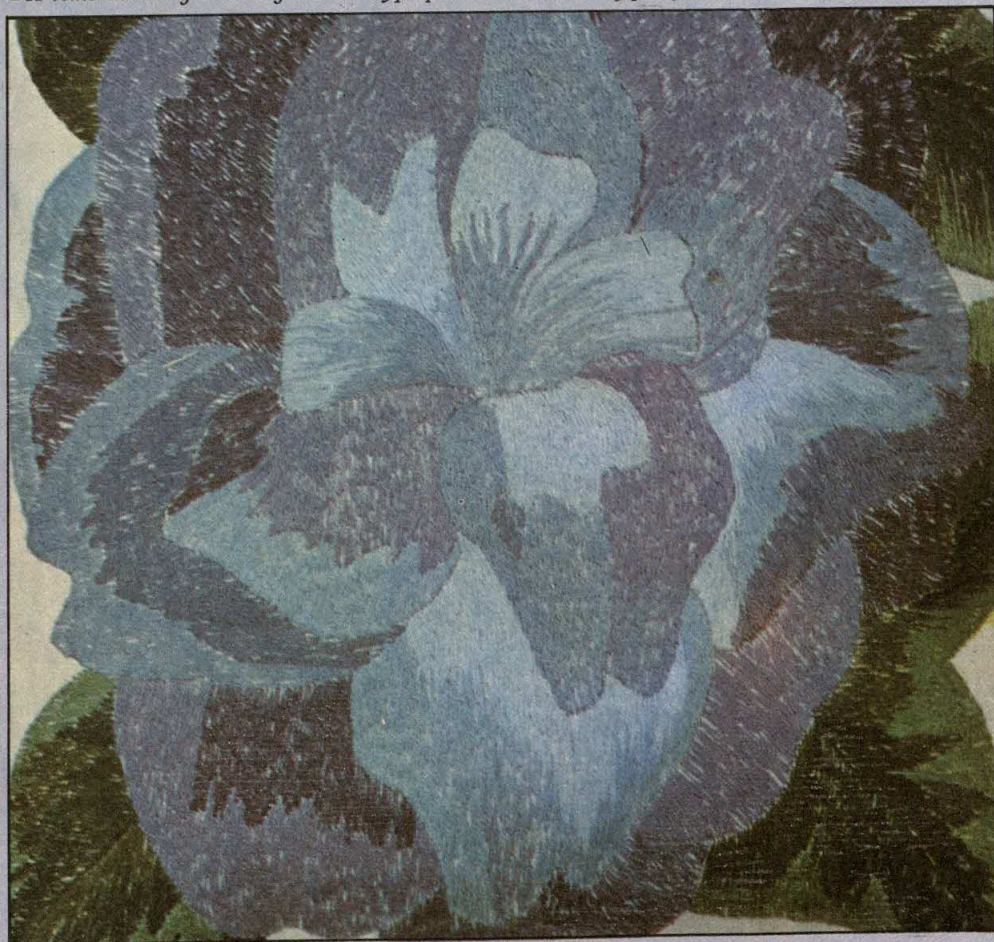
Two skeins each of colours 4, 6 and 7. Three skeins each of colours 1, 2, 3 and 5.

Method

Using two strands of cotton in the needle,



▲ A combination of stitches from the *Gypsophila* ▼ Detail of peony reveals direction of stitches

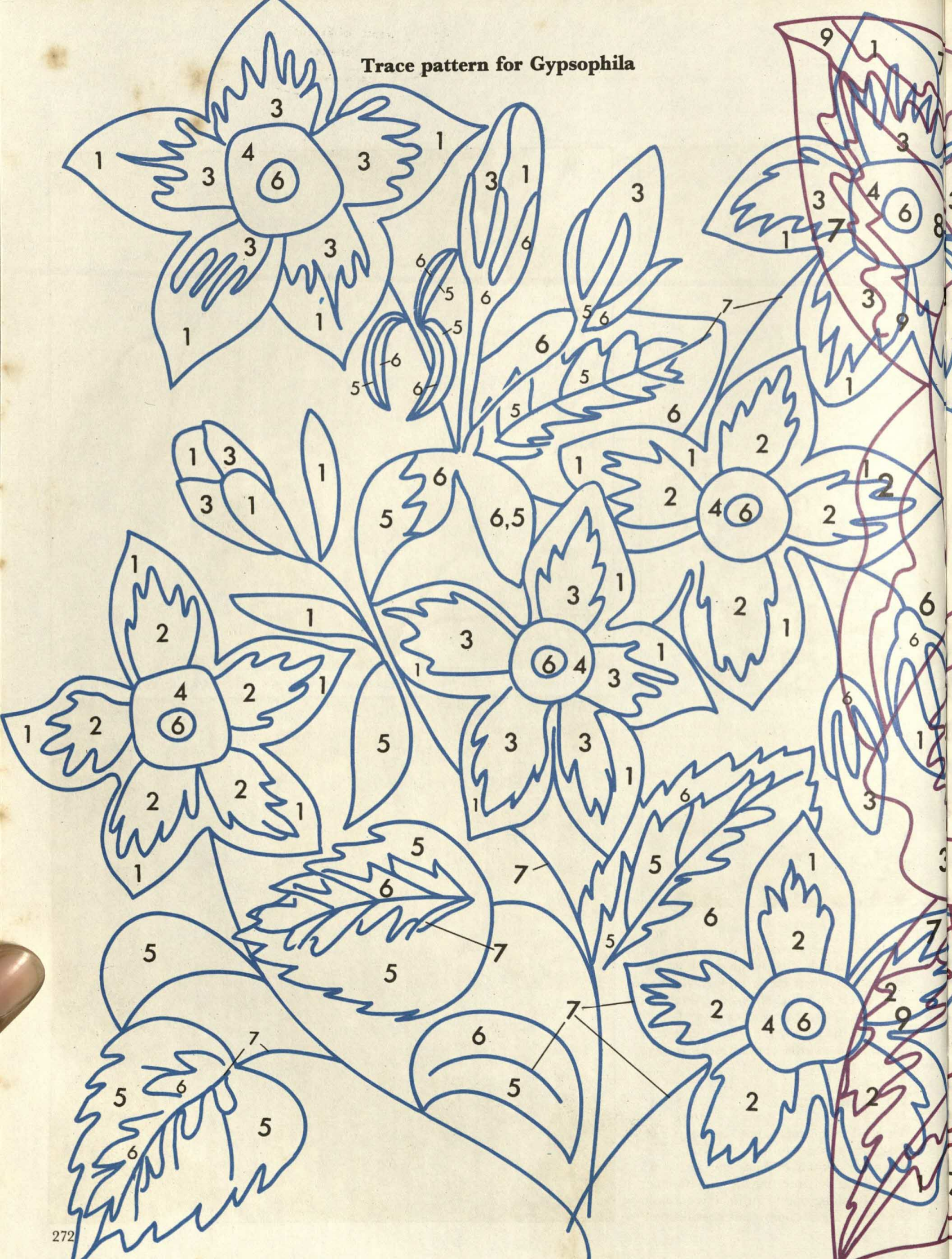


the flowers and leaves are worked in long and short stitch. Stitch the petals of the flowers first; then fill in the centres with satin stitch and French knots. Allow the satin stitches of the centres to radiate a little into the petals. With three strands of cotton in the needle work all stems in stem stitch.

To make up

When all the embroidery is completed, press the work carefully on the wrong side. Make up into a cushion measuring 15 inches square inserting a zip fastener centrally along one seam on the cushion. Give a final press and insert cushion pad.

Trace pattern for Gypsophila



Trace pattern
for peony



Home crochet/table cloth in squares

This afternoon tea-cloth is made up of one hundred and thirteen simple motifs. Fewer motifs can be used to make small mats, or a greater number for a larger table-cloth or even a bedspread.

Size

48in square

Tension for this design

Each motif measures $4\frac{1}{2}$ in

Materials shown here

Twilley's Lysbet

26 balls

One No.2-00 (ISR) Aero
crochet hook

First motif

Using No.2-00 hook, make 9ch, join with ss to form a ring.

1st round *2ch, 5dtr into ring, 2ch, 1dc into ring, rep from * 3 times more.

2nd round 9ch, *miss 2ch and 2dtr, 1dtr into next dtr, 6ch, 1dtr into same dtr, 5ch, miss 2dtr and 2ch, 1dtr into next dc, 5ch, rep from * twice more, miss 2ch and 2dtr, 1dtr into next dtr, 6ch, 1dtr into same dtr, 5ch; join with ss into 4th of first 9ch.

3rd round 2dc into sp, 5ch, ss into first of these ch—called 1 picot —, 2dc into same sp, *2dc into next sp, 1 picot, 2dc into same sp, 1 picot, 2dc into same sp, (2dc into next sp, 1 picot, 2dc into same sp) twice, rep from * twice more, 2dc into next sp, 1 picot, 2dc into same sp, 1 picot, 2dc into same sp, 2dc into next sp, 1 picot, 2dc into same sp, ss into first dc of round.

4th round 9ch, miss 2dc, 1 picot and 2dc, 1dtr into first dc of corner sp, *5ch, 1dtr into centre picot on corner sp, 6ch, 1dtr into same picot, (5ch, miss 2dc, 1 picot and 2dc, 1dtr into first dc of next sp) 3 times, rep from * twice more, 5ch, 1dtr into centre picot on corner sp, 6ch, 1dtr into same picot, 5ch, miss 2dc, 1 picot

and 2dc, 1dtr into first dc of next sp, 5ch, join with ss into 4th of first 9ch.

5th round (2dc into next sp, 1 picot, 2dc into same sp) twice, *2dc into next sp, 1 picot, 2dc into same sp, 1 picot, 2dc into same sp, 1 picot, 2dc into same sp, (2dc into next sp, 1 picot, 2dc into same sp) 4 times, rep from * twice more, 2dc into next sp, 1 picot, 2dc into same sp, 1 picot, 2dc into same sp, 1 picot, 2dc into same sp, (2dc into next sp, 1 picot, 2dc into same sp) twice, join with ss into first dc of round.

6th round 9ch, miss 2dc, 1 picot and 2dc, 1tr into first dc of next sp, 6ch, miss 1dc, 1 picot and 2dc, 1tr into first dc of next sp, 6ch, miss 1dc, 1 picot and 1dc, 1tr into next dc, *9ch, miss 1 picot and 1dc, 1tr into next dc, 6ch, miss 1 picot and 2dc, 1tr into first dc of next sp, (6ch, miss 1dc, 1 picot and 2dc, 1tr into first dc of next sp) 4 times, 6ch, miss 1dc, 1 picot and 1dc, 1tr into next dc, rep from * twice more, 9ch, miss 1 picot and

1dc, 1tr into next dc, 6ch, miss 1 picot and 2dc, 1tr into first dc of next sp, 6ch, miss 1dc, 1 picot and 2dc, 1tr into first dc of next sp, 6ch, join with ss into 4th of first 9ch.

Second motif

Using No.2.00 hook, make 9ch and work as for first motif for first five rounds.

6th round 9ch, miss 2dc, 1 picot and 2dc, 1tr into first dc of next sp, 6ch, miss 1dc, 1 picot and 2dc, 1tr into first dc of next sp, 6ch, miss 1dc, 1 picot and 1dc, 1tr into next dc, 5ch, ss into 5th of 9ch on corner of first motif, 5ch, miss 1 picot and 1dc on second motif, 1tr into next dc, (3ch, ss into next ch loop of first motif, 3ch, miss 1dc, 1 picot and 2dc of second motif, 1tr into first dc of next sp) 5 times, 3ch, ss into next ch loop of first motif, 3ch, miss 1dc, 1 picot and 1dc on second motif, 1tr into next dc, 5ch, ss into 5th of 9ch on corner of first motif, 5ch, complete motif as before.

To make up

Continue joining motifs in this way, joining on as many sides as necessary. The cloth is formed from the points with one motif in the first line, three in the second line and so on, increasing by one motif at each end until there are fifteen, then decreasing two motifs on each line until only one remains.

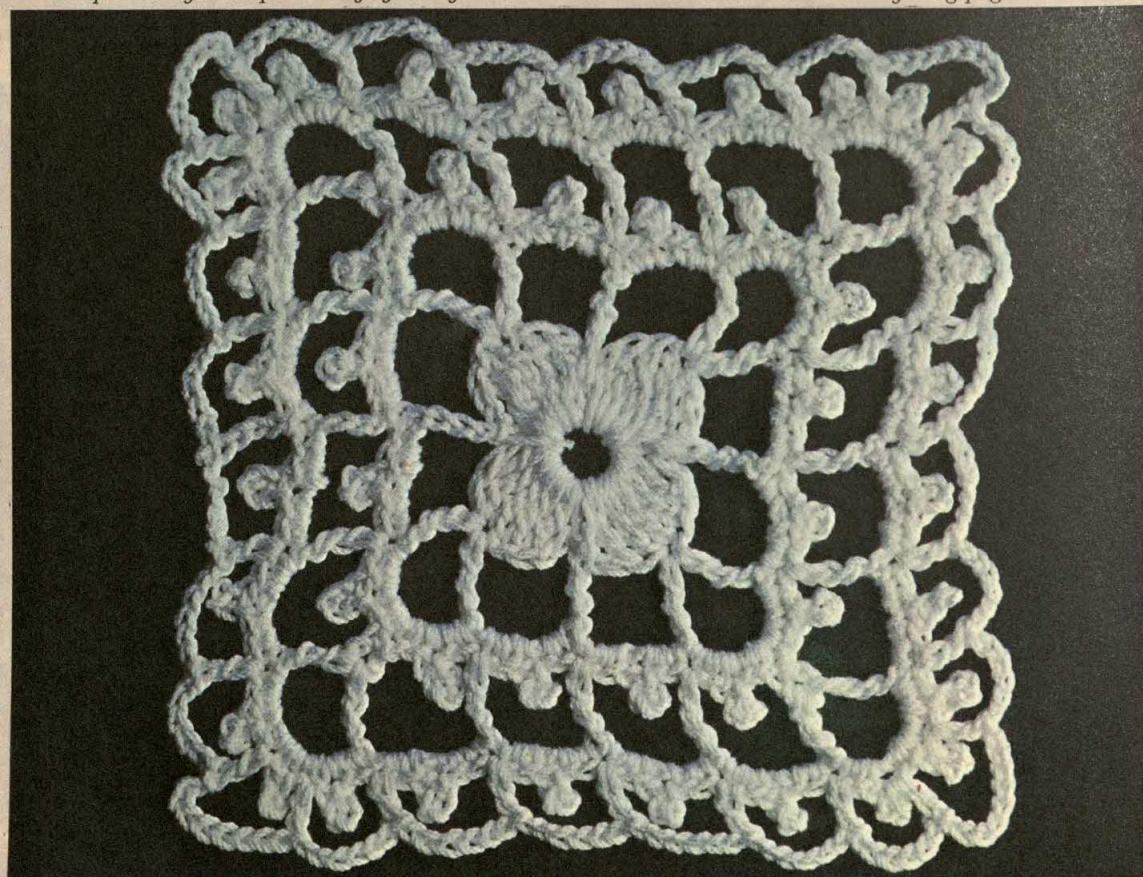
Edging

Join yarn at an inside corner, work 5dc into 5ch sp, (into next 6ch sp work 3dc, 1 picot and 3dc) 6 times, in corner sp work 3dc, 1 picot, 3dc, 1 picot, 3dc, 1 picot and 3dc, (into next 6ch sp work 3dc, 1 picot and 3dc) 6 times, 5dc into 5ch sp, continue round in this way, remembering that on the single motif line two outer corners will be worked consecutively.

Finishing off

Press under a damp cloth with a hot iron. Iron dry.

▼Close-up detail of one square motif of the afternoon tea-cloth which is illustrated on the facing page







A



B



C



D



E



F

A selection of coats from the wide range of coat paper patterns available, all of which the home dressmaker is now fully equipped to make herself. These coats have been selected to demonstrate some of the different effects which

can be achieved by a change of fabric and style. **Above:** A. Butterick 5925, in gabardine. B. Vogue 8112, in wool tweed. C. Coat, Butterick 6518, in checked angora, and jacket, Butterick 6528, in cashmere. D. Vogue 2573, in

tweed. E. Vogue 2222, in a furnishing fabric. F. Vogue 2671, in a coat weight face cloth. Right: one pattern and two moods. These coats, made up in yellow coating and a herringbone tweed, are both from Butterick pattern 6462.





In this chapter

A. Lining a coat: cutting and stitching the lining; putting in the lining; french tack.

B. Lining a jacket

A. Lining a coat

The outside of the coat is now finished, and all that remains is for the coat to be lined. A lining covers the seams and prolongs the life of a coat and also makes

it easier to wear.

Cutting and stitching the lining

Cut the lining according to the pattern instructions, bearing in mind any alterations you have made to the coat.

1. Pin, baste and stitch any darts or pleats. Then pin, baste and stitch all seams except for the shoulder and armhole seams.

2. Neaten the seam allowances by turning under the edges for $\frac{1}{8}$ inch and stitching as shown.

Iron the lining well, but be sure to test

the iron temperature first on a spare piece of lining fabric.

Putting in the lining

3. If you have a tailor's dummy, put the coat on it, wrong side out, tucking the sleeves flat to the sides. Fasten coat buttons and adjust coat to hang correctly.

If you do not have a dummy, lay the coat right side down on a table. As you work on a section lay it as flat as possible on the table.

4a, b. Pin the lining to the coat, wrong



sides together. Start at the centre back of the neck and do not turn under the raw seam allowances at the edges of the lining. Pin in this order:

- Round back neck, after pleating at the centre back as shown in pattern instructions.
- Down any style seams at the back.
- The side seams.
- The front style seams or darts.
- Down the front.
- Round the armholes. If the armholes have stretched during making do not cut the

lining to match. Instead, ease the coat onto the lining to avoid distorting it. Along the shoulder seams, overlapping the seams over any shoulder pads if used. Down the centre back pleat if there is one. Turn up the lining hem 1 inch above the coat hem, and pin.

Slip on the coat to see if the lining is pulling at any point. Once again it is best if a friend can help you.

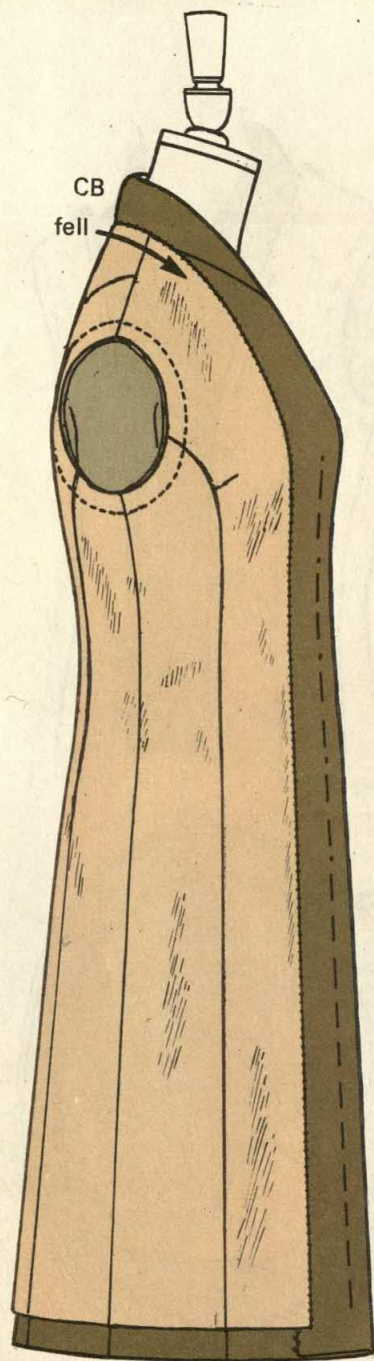
5. Lift the lining, baste the side seam allowances of coat and lining together from underarm to hip level, unpinning

where necessary to do so.

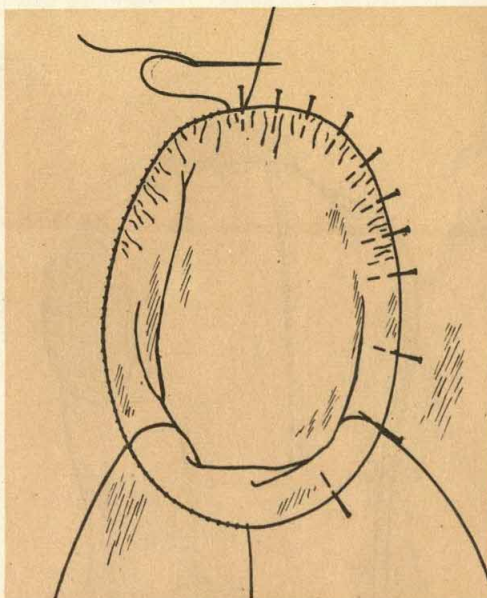
6. Turn under the seam allowances along the neck and front edges of the lining and repin to facing. Turn up the hem and fell firmly.

7. On each shoulder turn under the front shoulder seam allowances on the lining and position over the back seam allowance. Fell as shown.

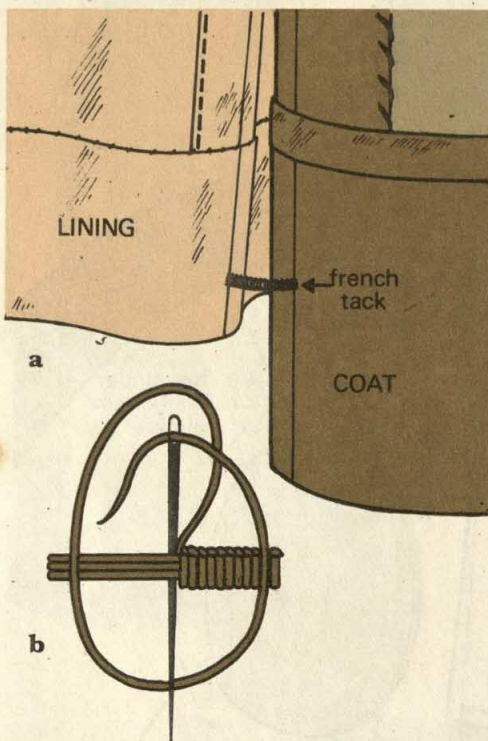
8. Working from inside the sleeves, sew the lining to the coat just outside the sleeve stitching line. Use a double thread and running stitch.



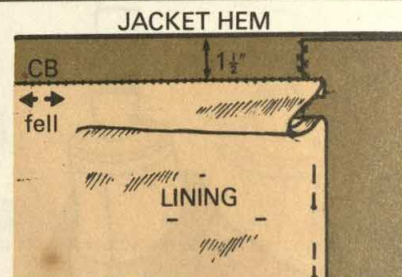
9. Felling the outer edges of lining to coat



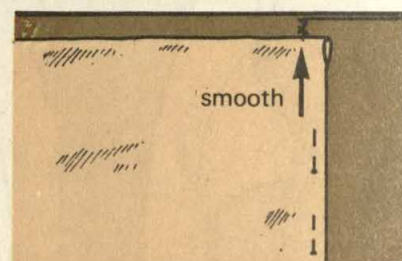
10. Felling sleeve, lining to armhole seam



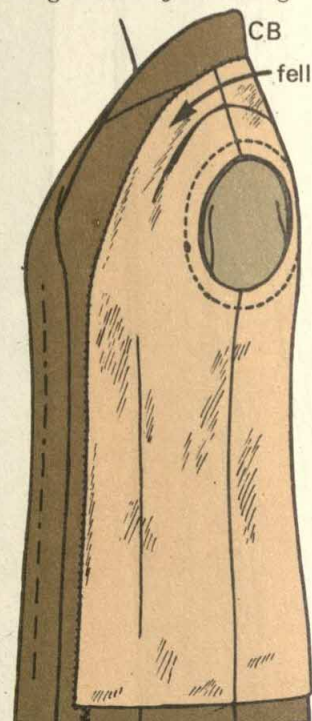
11a, b. Making a french tack



12. Felling lining hem edge on a jacket



13. Smoothing down the jacket lining



14. Felling the lining to the jacket round the outer edges

9. Working from the centre back of the neck, fell the lining to the coat round the outer edges to the hem line.

10. It is now time to sew the lining armhole seams. To do this, bring the sleeve lining up and turn in the seam allowance. Pin over the coat lining taking the ease into small gathers.

Fell firmly to the coat lining.

Make french tacks at the hem ends of the side seams to hold the lining to the hem.

French tack

11a, b. To make a french tack first sew

3 to 4 long stitches anchored to coat and lining as shown (a). Then, with the same thread, work buttonhole stitch over the entire length of the long stitches (b).

B. Lining a jacket

A jacket lining is attached the same way as a coat lining except at the hem edge which is not left loose and attached with a french tack as on a coat. Follow figures 1 to 4, but pin the lining hem to the same length as the jacket.

12. Follow figures 5 and 6 but lift the hem

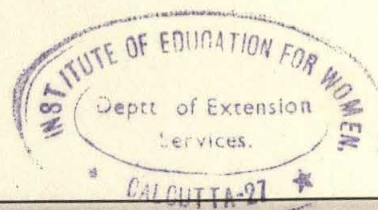
edge of the lining up 1 1/2 inches above the jacket edge. Fell to the jacket hem allowance along the entire length, as shown. Follow figures 7 and 8.

13. Smooth the front lining down into a fold at the hem edge.

14. Starting at centre back of the neck, fell the lining to the coat round the outer edges down to the fold at the hem. The extra length in the lining provided by the fold at the hem allows for movement when wearing the jacket.

Finally sew the lining armhole seam as shown in figure 10.

Crafts/making fabric boxes



The forgotten craft

Making embroidered fabric boxes is in some ways a forgotten craft. Many people, keen embroiderers, never think of turning their stitchcraft into the production of boxes—yet an exquisitely made fabric box provides the maker with a tremendous sense of achievement. Embroidered fabric boxes make marvellous gifts—but having made one you'll find it difficult to part with it.

Boxes take time, patience and care to make and measurements must be absolutely accurate if they are to look professional. Cleanliness is essential for this craft.

Work with a clean cloth over your lap, and wash the hands frequently while working. Remember that adhesive dropped onto fabric will often leave a permanent mark and vigilance is needed during the glueing stages.

Materials and equipment

Boxes are made of cardboard which is then padded and covered with fabric. Various weights of card are used in box making and each of the projects in this chapter recommend the most suitable weight of card. Fabric adhesive is used for all glueing and it is best to use a

narrow spatula for applying it.

Equipment needed for this craft is little more than you would need for any sewing craft, but you will also need a steel ruler, a good quality cutting knife, a square and a piece of hardboard for cutting on.

Fabrics and padding

Thin smooth fabrics are better than thick ones, and those without excessive stretch in them are best. Silk, satin, rayon, linen, cotton, velvet and felt are all suitable fabrics, and those with lurex finishes or rich-looking prints make superb



▲ Make large boxes for sewing materials, jewellery, keepsakes; small boxes for pins and rings. Vary the fabric and decoration to suit yourself

jewel boxes. The top of the box can be left plain if desired, or can be decorated with appliqué, beadwork, goldwork or surface embroidery of almost any kind to produce the desired effect.

Initials make boxes individual and beads can be piled one on another with sequins added for a jewelled effect. All surface embroidery must be completed before starting to construct the box. If patterned fabrics are used, boxes often look prettier unadorned.

Padding materials

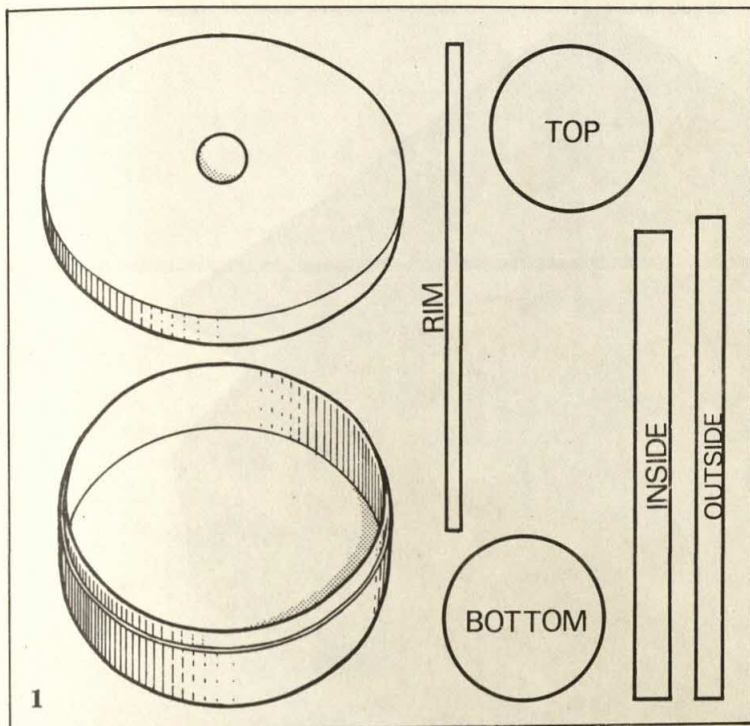
The padding of the boxes which is placed immediately under the top fabric should be a plain fabric; Winceyette or Vilene is recommended.

Planning a box

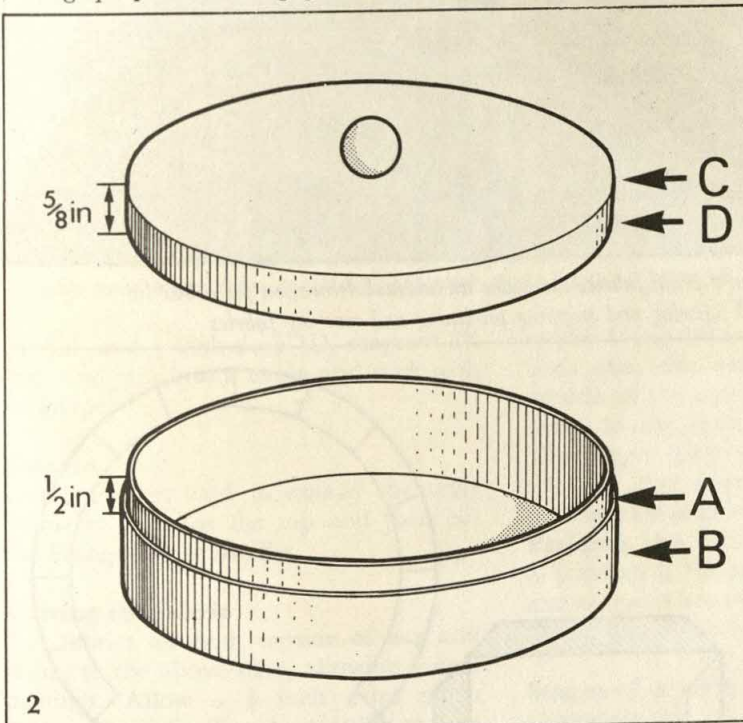
Draw out the box you intend to make first of all as a rough perspective drawing (diagram 1), and then draw out each piece, marking the measurements. Lining pieces are made smaller because one must allow

for the thickness of padding and the covering material. Tremendous care must be taken in these measurements if lids are to fit properly and not be too loose or fall into the edges of the box.

As you cut out each piece of card, mark it clearly on the wrong side for outer, and right side for linings, so that you know which part of the box it is and whether it is a lining piece or outer piece. The mark is made because you will be covering one side of the card with fabric, and pieces can



▲ Rough perspective drawing of the box and opened up in sections



▲ The various parts marked A, B, C, D

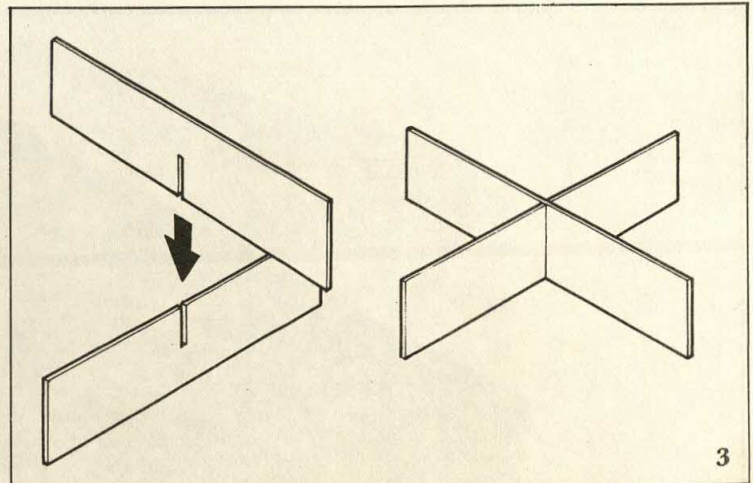
easily lose their identity and become a bewildering muddle once you have begun to cover and pad.

Round box with overlapping lid

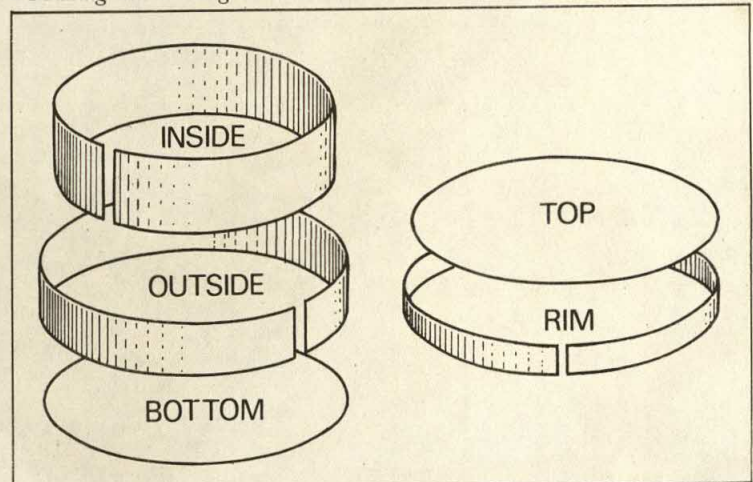
Ticket card is used for the sides and the lining of the box. Four-sheet card is used for the top and base. The outside measurement is just over 3 times (3.14) the diameter of the box bottom.

Method

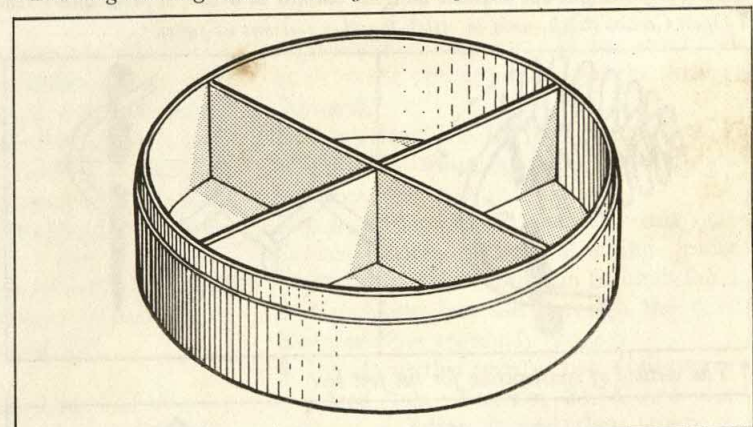
Cut the lining card for the inside (marked A on diagram 1) so that it makes a circle $\frac{1}{2}$ inch deeper than the outer box side (marked B on diagram 2). Form the outer and lining strips into circles by butting the ends and sticking the join with Sellotape (do not overlap joins because this causes a bump). Remember that when these two circles are fitted inside one another the joins must be kept apart or they form an ugly bump.



▲ Making the dividing sections



▲ Drawing showing three sections of bottom of box



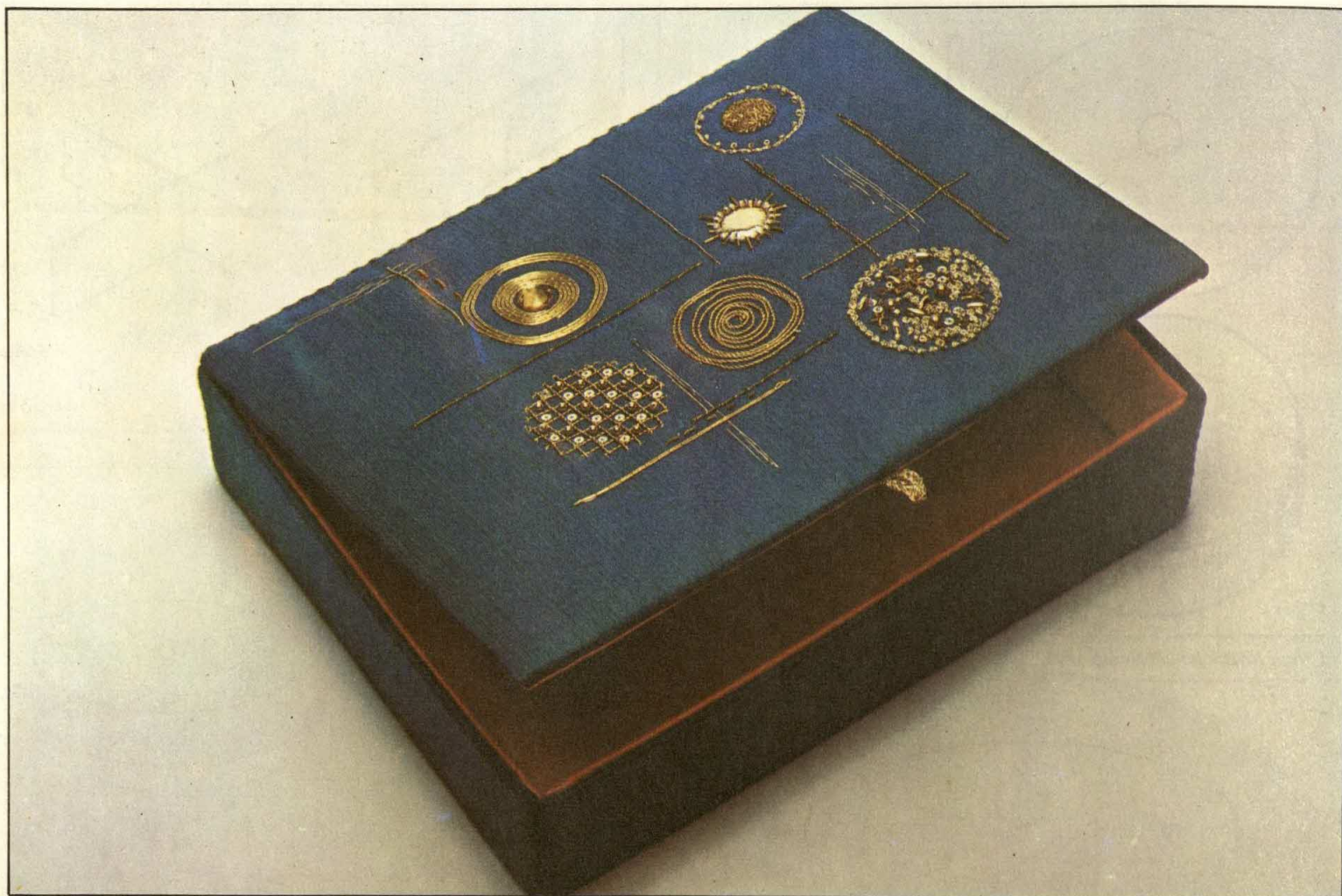
▲ Showing sections in place

Top

Cut out a circle from the four-sheet card for the outside of the lid (C diagram 2). This should be exactly the diameter of the outside circle (B) just formed. Cut out the lining for the lid from the ticket card, making it slightly smaller than the outside lid.

Rim of lid

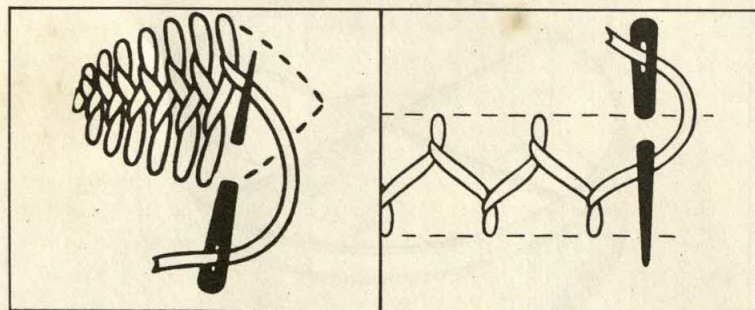
Cut this in ticket card so that it makes a circle exactly the same circumference as



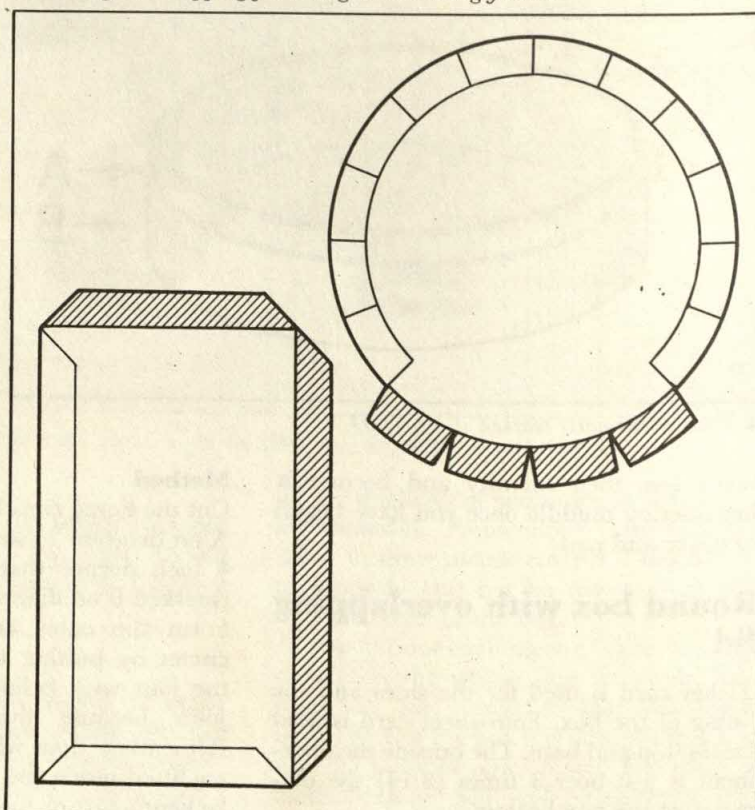
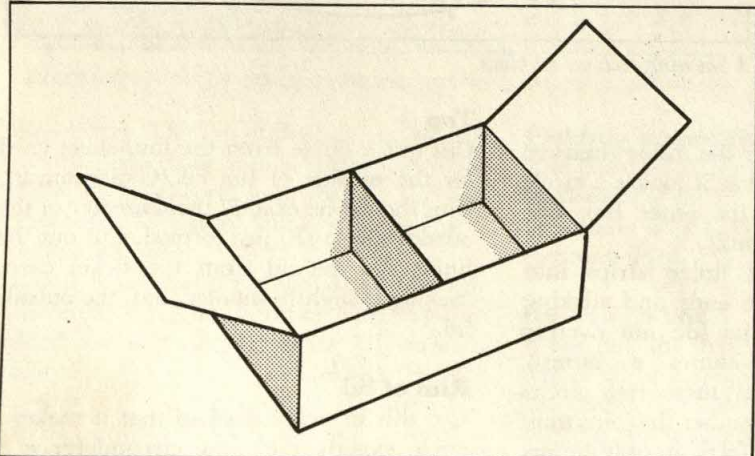
▲ Carefully thought-out abstract designs, worked in beads, sequins and thread on a plain fabric, can make an unusual decoration for a box lid

▼ Open Cretan stitch, used to stitch together sections of fabric

▼ Mitring and snipping for lining and covering fabrics



▼ The method of construction for the felt box





▲ Richly embroidered fabrics, although expensive, make beautiful boxes. A small piece can be used to cover a little box for rings and brooches

the lid, and $\frac{5}{8}$ inch deep (D, diagram 2). Butt and join into a circle and stick with Sellotape.

Bottom

Cut four-sheet card to exactly the same diameter circle as the top and then cut the lining slightly smaller.

Cutting the fabric

Cut fabrics for both outside of box and lining to the above sizes, allowing $\frac{1}{2}$ inch turnings. Allow a $\frac{3}{4}$ inch extra when cutting the lining for (A) as it has to turn over the lip. Allow extra when cutting fabric for D as it has to turn under the rim.

Padding

Padding is cut to the same size as the card.

Applying padding

Padding sides of box. Glue two thicknesses of padding to the inside of the lining card and to the outside of the outer card, butting joints.

Padding the bottom. Cut two pieces of padding to the exact size of the bottom and two more pieces $\frac{1}{2}$ inch larger all

round. Using one same size and one larger size, glue the two thicknesses to the outside of the outer card and two thicknesses to the inside of the lining card. The bigger piece of padding is brought over the card edge to round it off. Snip the edges for a smooth finish and glue down.

Padding the top. Glue two thicknesses of padding to the inside of the lining card and at least three thicknesses of padding to the outside of the lid piece (C).

Stages of covering the box

Covering the sections. 1. Join the side pieces of both outer and lining fabrics into a circle and press seams flat (A and B pieces).

2. Join rim fabric into a circle and press. Cover the side pieces A and B with fabric, glueing it into position and when completely dry, slip piece A into piece B.

3. Cover rim piece D with fabric over sewing the open, upper edges together.

4. Cover the outside of the bottom circle and the inside of the lining circle with fabric, taking turnings over the edges.

5. Cover the top circle with fabric and decide at this point if a knob or top

decoration is required. If so, stitch the knob to the circle, stitching right through the card.

6. Stitch the rim to the top (along oversewn edge of rim) using open Cretan stitch and six strands of thread.

7. Join bottom circle to sides, using open Cretan stitch. When stitching pieces together, stitches should go through fabric and padding but not through the card. Keep stitches regularly spaced.

8. Decide at this point if box divisions are required (see diagram 3). Cover card without padding it and then stitch the divisions to the bottom lining circle.

9. Put adhesive on the inside of the bottom circle and carefully press the lining section down upon it.

Put adhesive on the inside of the lid and press lining section onto it. Leave to dry.

Square boxes

Square boxes are made in exactly the same way as round boxes except that the four pieces of the lip and rim are sewn together at the joints.

Machine knitting/sleeveless jacket and trousers

The sleeveless jacket

This is woven in a colourway of grey and light green, with an occasional touch of the dark green so that it will blend with the trousers, the skirt, top or dress.

Back

Cast on as for the sleeveless top. Work straight to the depth required to armholes less half an inch. This will give an allowance under the arm of half an inch for ease of movement.

Complete, shaping as for sleeveless top, remembering to work armholes to a depth half an inch more than on the sleeveless top so that the total length is the same.

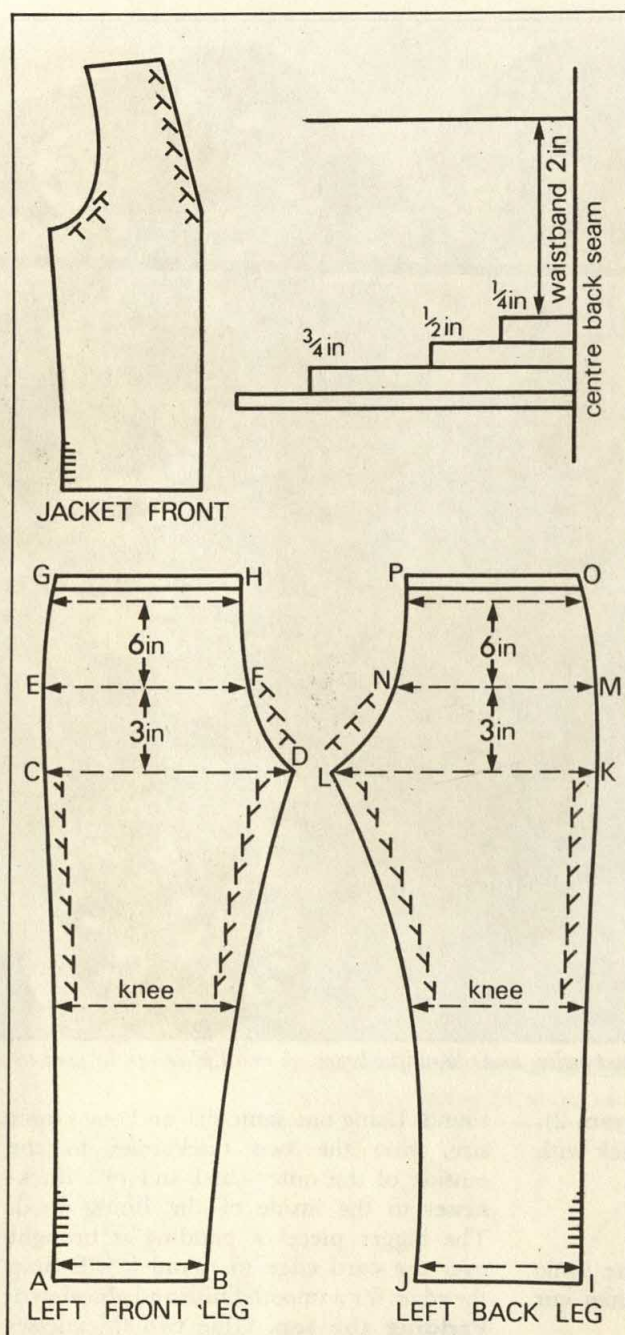
Front

As the jacket is an edge-to-edge style, the front must be exactly two halves of the back, casting on half the number of the back stitches for each front piece. Work to the same depth before the armhole shaping as on the back, ending at the side edge for the armhole. Shape armhole as for back, at the same time decreasing gradually for front neck shaping until the same shoulder width is reached as on back. Continue straight if necessary until armhole depth is same as on the back of the jacket.

Edging

To make a bias strip, cast on about one inch width of stitches. Increase one stitch at the left of each row and decrease one stitch at the other end of each row. In this way the knitting will move to the left across the needle bed as each row is knitted.

Work the strip to the same length as the front edges and back neck of the jacket, measuring when the band is slightly stretched. Stitch in place on the garment. Work armhole edgings in the same way.



▲ Jacket fronts, trousers, waistband charts by Jones Limited



▲ Woven jacket worn with the dress



▲ Trousers with the sleeveless top

Trousers

To achieve a well designed shape the trousers illustrated have been made in four separate pieces.

First decide on the circumference of the hem. Measure from the lower edge to the knee, then the inside leg from the lower edge to the top inside leg.

Measure round the widest part of the thighs, adding a minimum half inch for ease of movement. On the trousers illustrated there is a tolerance of one inch.

Take the hip measurement six inches below the waistline, and finally measure the waist adding not less than two inches to allow for take-up when elastic is inserted in the waistband.

Left front leg

Take half the hem measurement less half an inch. The front leg of trousers should always be half an inch narrower than the back so that when completed the side seam falls slightly to the front. This is because more tolerance is required on the back of the leg because the calf curves out more than the shin, and because of the way the body bends the stresses are placed on the back of the garment.

For straight trousers, work without shaping to the knee. For flared trousers, cast on more stitches at the hem and shape to the knee by decreasing gradually on each side. Above the knee, shape both sides of the leg gradually so that there will be about a one inch increase on the outer side and a

one and three quarter inch increase on the inside leg. This gives a more pronounced increase on the inside leg.

This increasing is worked evenly between the knee and the widest part of the top of the leg, less half an inch, calculated to give at the same time the correct inside leg measurement.

From this point, C-D, whilst the inside leg is shaped, the outside leg continues straight. First cast off a half-inch group of stitches at point D, then decrease gradually over the next three inches so that a quarter of the total hip measurement, less half an inch, is reached by point F.

From this point the hip is shaped on the outer leg, decreasing about one stitch every one and a half inches, at the same time



▲ Jacket worn with skirt, another combination in the composite wardrobe



▲ Jacket and trousers designed by Jones Limited in *Pingouin Mademoiselle*

decreasing on the inner leg so that, by points F-H, one quarter of the waist measurement plus one quarter of the elastic take-up allowance is achieved. Knit straight for two inch waistband.

Right front leg

Work as for left front leg, reversing all shapings.

Left back leg

Work as for front leg but casting on sufficient stitches to give half the hem measurement plus half an inch. Then work as for front leg.

Work the outer shaping to point K exactly as for front leg. The inner leg increases by about two and a quarter inches so that the

extra half inch is maintained.

The shaping on the inside leg from point L begins with casting off a group of stitches, about one inch, then over the next three inches decrease until a quarter of the hip measurement plus half an inch is reached.

From points M-N, over a depth of six inches, decrease about one stitch every two inches until a quarter of the waist measurement plus a quarter of the elastic take-up allowance is reached. The shaping on the outer back leg is worked exactly as for the outer front leg.

Because of the pull on the centre back of the trousers during wear, especially when sitting, the back is built up to allow for this. Starting with the carriage at the

centre back edge, knit three quarters of the way across the stitches and back again. On the next row knit across half the stitches and back again and finally knit only a quarter of the way across the stitches and back. On the following row, work across all stitches and continue straight for two inches for the waistband.

Right back leg

Work as for left back leg, reversing all shapings.

To make up

Sew the seams together and turn the waistband hem, stitch in place and insert three quarter inch elastic.

Crochet pattern/lacy patterned jacket

Sizes

To fit 34/36[37/39]in bust
Length, 21[22½]in
Sleeve seam, 17[17½]in

Tension for this design

One rep of patt (one gr and one 'V') and 4 rows to 2in on No.4-00 hook

Materials shown here

Templeton's Antler Double Crepe 16[18] ¾oz balls
One No.4-00 (ISR) crochet hook 4 buttons

Back

Using No.4-00 hook, make 80[88]ch.

1st row 1dc into second ch from hook, *1dc into next ch, rep from * to end. 79[87]dc.

2nd row 1ch to count as first dc, *1dc into next dc, rep from * to end.

Rep 2nd row twice more.

5th row 3ch, miss next 2dc, *5tr into next dc—called 1gr—, miss 3dc, 1tr, 2ch and 1tr into next dc—called 1 'V'—, miss 3dc, rep from * to last 4dc, 1gr into next dc, miss 2dc, 1tr into last dc. 9½[10½] patts.

6th row 3ch, *1 'V' in centre tr of gr, 1gr in 2ch sp of 'V', rep from * to last gr, 1 'V' in centre tr of gr, 1tr into 3rd of 3ch.

7th row 3ch, *1gr in 2ch sp of 'V', 1 'V' in centre tr of gr, rep from * to last 'V', 1gr in 2ch sp of 'V', 1tr in 3rd of 3ch.

Rep 6th and 7th rows until work measures 13½[14½]in from beg, ending with a 7th row.

Shape armholes

Next row Ss over gr, 3ch, 1gr into 2ch sp of next 'V', patt to last 'V', 1gr into 2ch sp of 'V', 1tr into first tr of gr, turn.

Rep the last row twice more. 6½[7½] patts.

Continue without shaping until armholes measure 7½[8]in, ending with a 7th patt row.

Shape shoulders

Next row Ss over first gr and 'V', patt to last 'V', turn.

Next row Ss over first 'V' and

gr, patt to last gr, turn.
Fasten off.

Left front

Using No.4-00 hook, make 40[48]ch.

Work as given for Back until work measures the same as Back to armholes, ending with a 7th patt row. 4½[5½] patts.

Shape armhole and front edge

Next row Ss over first gr, 3ch, patt to end.

Continue dec at armhole edge on next 2 rows as for Back, at the same time dec one st at front edge of next 4[8] rows, then on every alt row until 1[1½] patts have been dec at front edge. 2[2½] patts.

Continue without shaping until armhole measures the same as on Back, ending at armhole edge.

Shape shoulder

Next row Ss over first gr and 'V', patt to end.

Fasten off.

Right front

Work to match left Front, reversing all shapings.

Sleeves

Using No.4-00 hook, make 40ch.

Work first 7 rows as given for Back. 4½ patts.

Continue in patt, inc one st at each end of next and every following 3rd row until one whole patt has been inc at each side. 6½ patts.

Continue without shaping until sleeve seam measures 17[18½]in, ending with a 7th patt row.

NB. On the second size the last inch is set into armhole shaping and is not included in sleeve seam measurement.

Shape top

First size only. Next row Ss over first gr, 3ch, patt to last gr, 1tr into first tr of gr, turn.

Both sizes. Dec 2 sts at each end of every row until 1½ patts rem.

Fasten off.

Bands

Left front

Using No.4-00 hook, make 10ch.

1st row 1dc into 2nd ch from hook, *1dc into next ch, rep from * to end. 9dc. Continue in dc until band, when slightly stretched, is the same length as Front edge to beg of shaping, ending with a WS row.

Inc one st at beg of next row, then at this same edge on every 5th row until 17 dec have been made.

Continue without shaping until band is same length as front edge to shoulder measured with band slightly stretched, ending with a WS row.

Fasten off.

Tack band in place and mark position of buttons with pins as follows. Place first pin about 2in from beg, second pin about ¾in below beg of front shaping, then two more pins at equal distances between these two.

Right front

Work to match left front, reversing shaping and making buttonholes to correspond with pin positions.

Buttonhole row (RS) 1ch, 2dc, 4ch, miss 4dc, 2dc.

Next row 1ch, 1dc, 4dc in 4ch loop, 3dc.

Collar

Join shoulder seams.

With RS facing, work in dc across 17dc of right front Band, across Back neck, then across 17 sts of left front Band.

Continue in dc for 2in.

Fasten off.

To make up

DO NOT PRESS.

Sew in sleeves. On 2nd size sew the last inch of sleeve seams to first cast off group at armholes.

Join side sleeve seams. Sew on front bands. Sew on buttons.

Crochet jacket for cooler days ►



Stitchery pattern/two more flower charts



Here are the two final designs for the set of cushions featured in the last chapter. An anemone and thistle flower have inspired stylized designs to be worked for cushions. For a bolder effect the designs could be worked in crewel wool on a background of fine, even weave woollen fabric. The individual's choice of colours is dictated by the extent to which she wants to

follow nature's lead or allow whimsy to guide her.

To make each cushion measuring 15 inches square you will need:

- ☐ $\frac{1}{2}$ yd 36 inch wide even weave linen
- ☐ Sewing cotton to match linen
- ☐ 10 inch zip fastener
- ☐ 16 inches square cushion pad
- ☐ Anchor Stranded Cotton

Anemone cushion

Anchor Stranded Cotton in the following colours: **1.** dark blue 0149; **2.** medium blue 0147; **3.** light blue 0154; **4.** yellow/green 0244; **5.** dirty green 0218; **6.** green 0246.

One skein of colour 1, two skeins each of colours 4, 5 and 6, and three skeins each of colours 2 and 3.



Method

Using three strands of cotton in the needle, work the design in long and short stitch. Start on the large flower using light blue colour 3, then embroider with medium blue colour 2. Finally, work the centre of the flower and the streaks in dark blue colour 1. Work the buds in the same order, stitching the dark blue streaks last.

Thistle flower cushion

Anchor Stranded Cotton in the following colours and amounts: **2.** dark turquoise 0163; **3.** light turquoise 0168; **4.** grey/blue 0169; **5.** olive green 0269; **6.** yellow/green 0267; **7.** dark green 0246.

Colour number **1.** navy blue crewel wool. Three skeins each of colours 1 and 2, and two skeins each of the remaining colours.

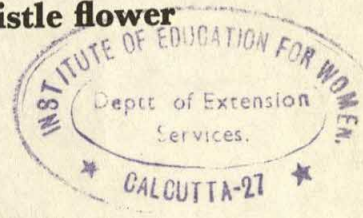
Method

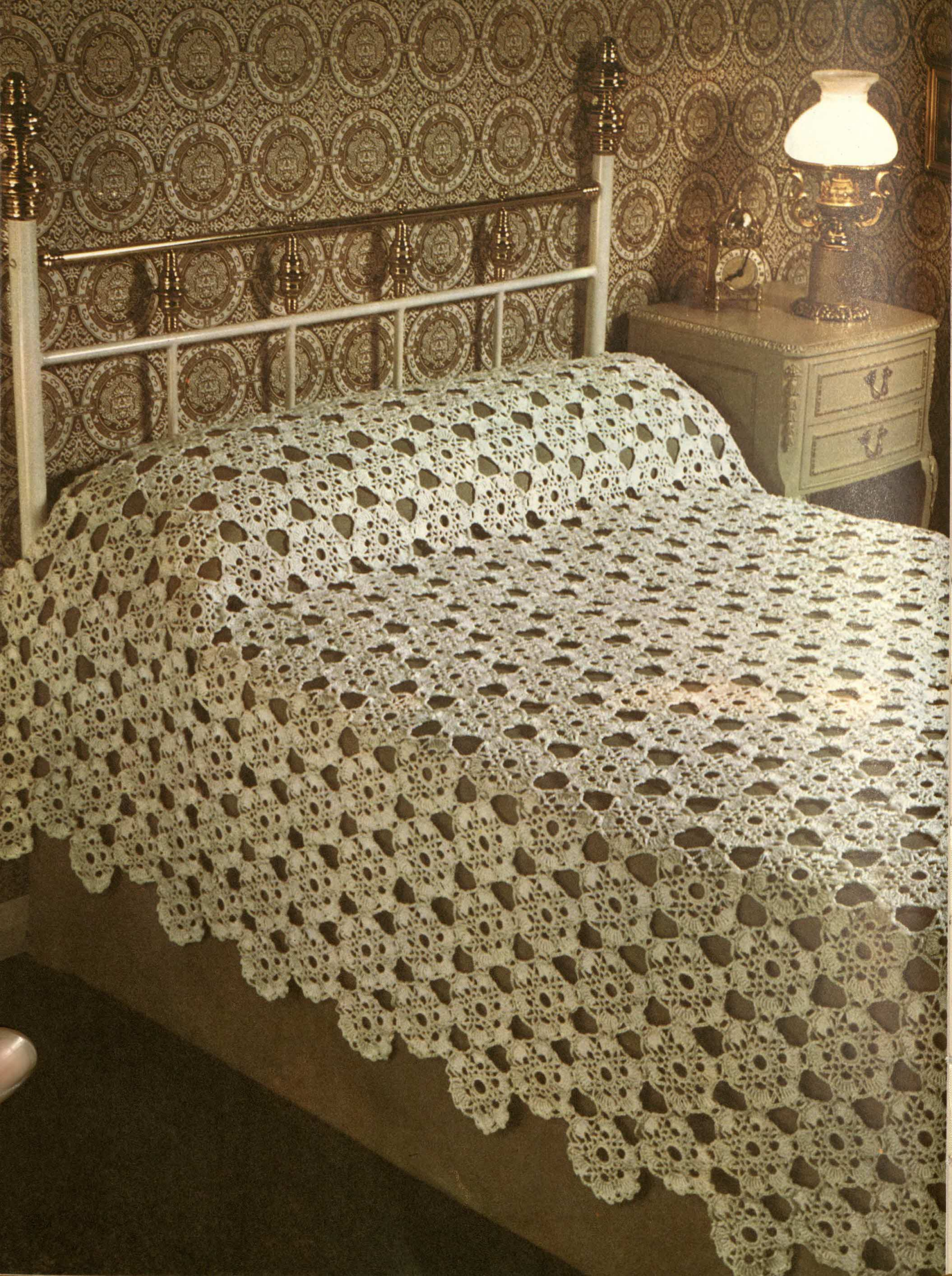
For the flower centres use two strands of crewel wool in the needle. Some of the centres are worked in satin stitch and others filled with French knots. The rest of the embroidery is worked with three strands of cotton in the needle. The flowers are worked in satin stitch, the leaves in long and short stitch and the stems in stem stitch.

Trace pattern for anemone



Trace pattern for thistle flower





Home crochet/bedspread for an heirloom

This pretty bedspread can be made in health vest cotton or, if a coloured bedspread is preferred, in a knitting cotton. Three sizes are given but as the pattern consists of one easy-to-work motif repeated over and over again, the bedspread can be adapted to any dimensions.

Sizes

Single bed size. About 56in by 102in

Double bed size. About 70in by 112in

King bed size. About 77in by 116in

Tension for this design

One motif measures 3½in

Materials shown here

Twilley's Stalite

39[54:60] balls or
Twilley's Health Vest Cotton No.2

20[27:30] 4oz hanks

One No.3-00 (ISR) Aero
crochet hook

The figures in brackets []
refer to the double bed and
king bed sizes respectively

Motif

Using No.3-00 hook, make
8ch, join with ss into first ch to
form ring.

1st round Work 24dc into
ring, join with ss into first dc.

2nd round *1dc into next dc,
3ch, miss 1dc, rep from * 11
times more, join with ss into
first dc. 12 sps.

3rd round Ss into each of
next 2ch, 1dc into sp, *5ch,
1dc into next sp, 3ch, 1dc into
next sp, rep from * 4 times
more, 5ch, 1dc into next sp,

3ch, ss into first dc.

4th round Ss into next 5ch sp,
4ch, 6dtr into same sp, 3ch,
1dc into next 3ch sp, *3ch,
7dtr into next sp, 3ch, 1dc
into next sp, rep from * 4 times
more, 3ch, ss into 4th of 4ch.

5th round 1dc into same
place as ss, 1dc into next dtr,
2ch, 1dc into each of next
3dtr, 2ch, 1dc into each of
next 2dtr, 4ch, *1dc into each
of next 2dtr, 2ch, 1dc into
each of next 3dtr, 2ch, 1dc
into each of next 2dtr, 4ch,
rep from * 4 times more, join
with ss into first dc.

Second Motif

Work rounds 1-4 as for first
motif.

5th round Work as given for
first motif until 5grs have been
worked over, 1dc into each of
next 2dc, 1ch, insert hook into

2ch loop on first motif, yrh,
pull yarn through, 1ch, 1dc
into each of next 3dtr, 1ch,
insert hook into next 2ch loop
on first motif, yrh and pull
yarn through, 1ch, 1dc into
each of next 2dtr, 4ch, ss into
first dc.

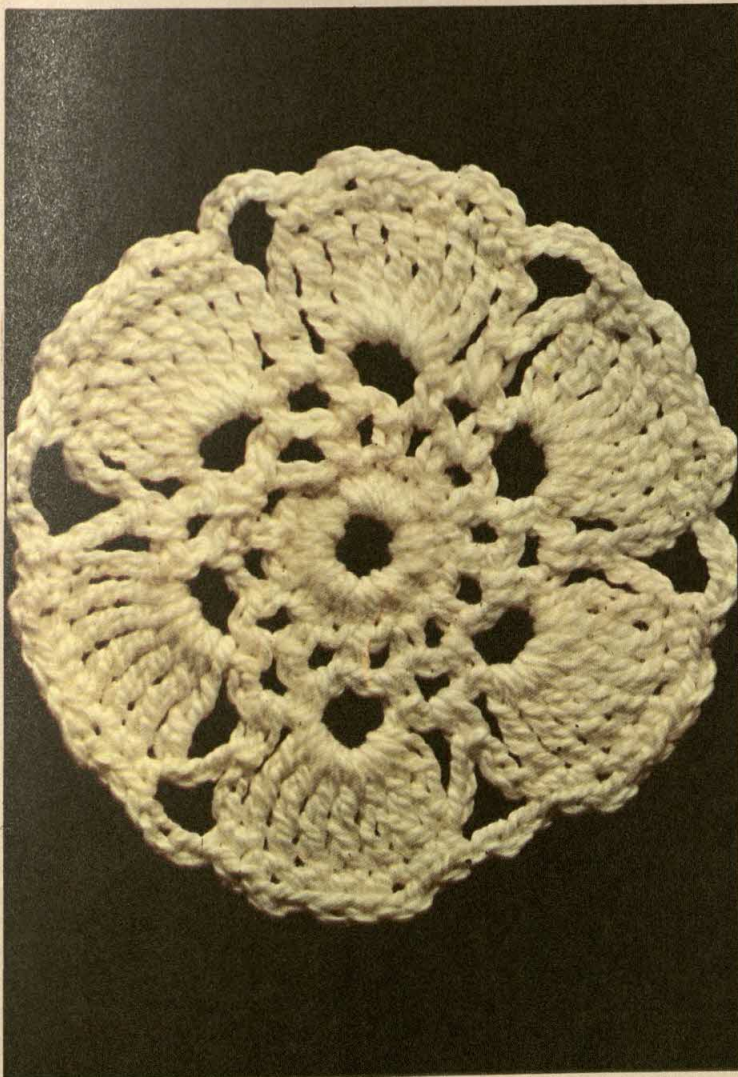
To make up

1st row Join 16[20:22] motifs.

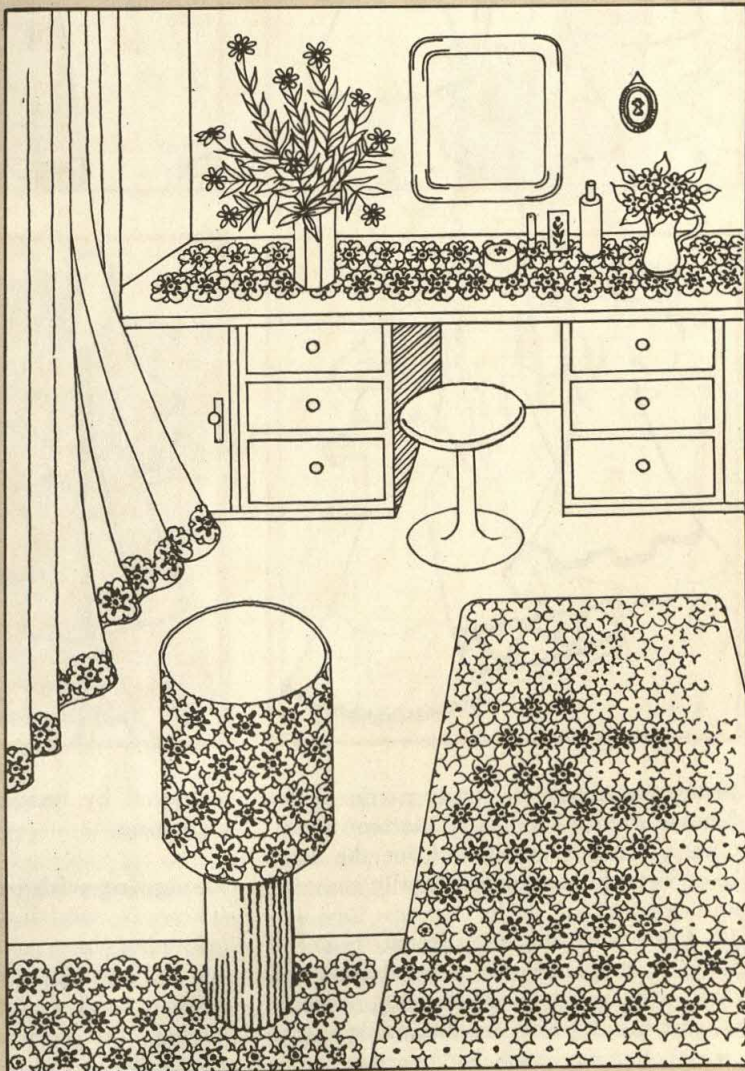
2nd row Using the same
method join first group to
first motif of previous row,
second group to second motif
of previous row. On all but the
first motif, the sixth group is
joined to the previous motif on
the same row. In this way the
second row is positioned
alternately to the first.

Continue in this way, joining
by the same method on the
required groups, until 29[32:
33] rows have been joined.

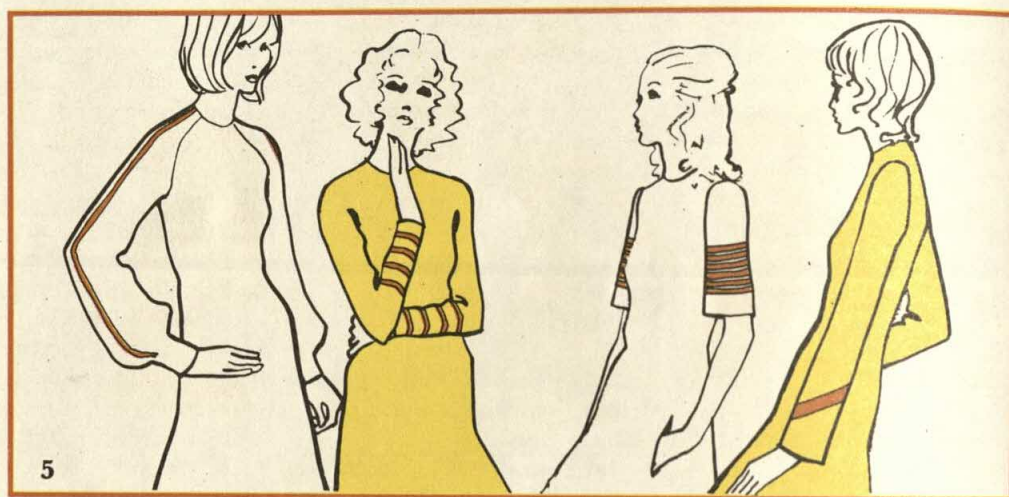
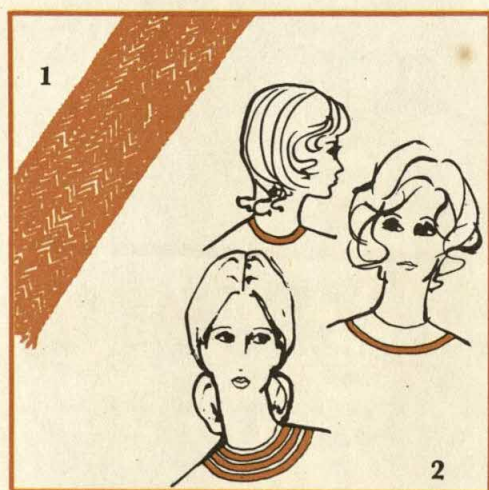
▼ Close-up detail of a single motif from the bedspread illustrated left



▼ Various ways of using the motif in a bedroom scheme



Design in dressmaking/braids



Braid was one of the trade marks of the famous French couturier, Madam 'Coco' Chanel. Braids can transform the most basic dress into something really stunning and original.

1. There are many different types of braid to choose from but this chapter will deal with military braid only, a plain woven braid which is obtainable everywhere. A marvellously wide variety can be

achieved by imaginative use of this one trimming.

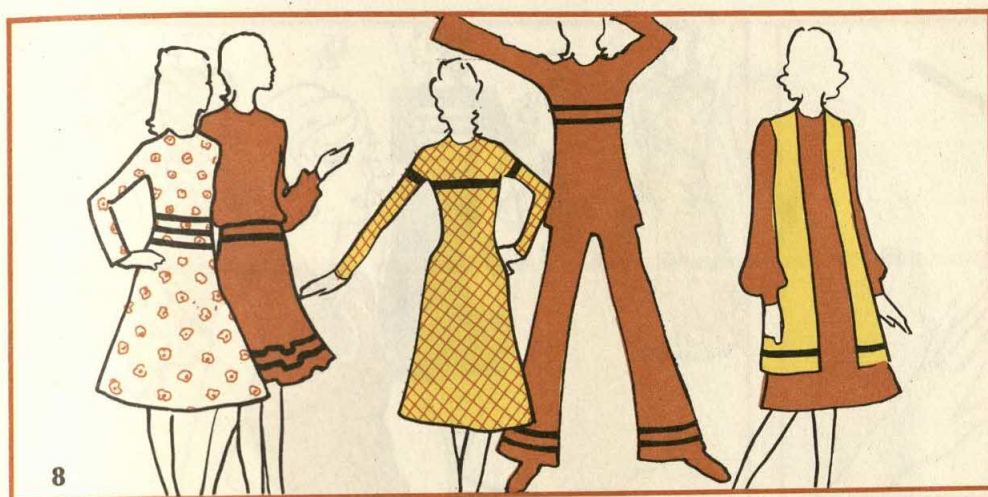
Designing with braid

There is something about well placed trimming in a good design that looks natural and right, whether it is sparsely or lavishly used. It never looks like an after thought but seems to be an integral part of the design. However, if badly chosen,

unwisely placed, or not quite perfectly applied, trimmings can be a disaster.

2, 3, 4, 5. Well placed trimmings appear to have a purpose like: encircling the neck (2), flattering the waist (3), adding interest to the hem line (4), or making the sleeves the focal point (5).

6. Sometimes it can accentuate the form and grace of a garment by covering the seam lines.



8



9



10



11



12

7, 8. Braid is one of the easiest methods of creating lines in designs wherever you want them. Stripes or lines on any design, being so eye-catching, can be used very effectively as camouflage to make a woman look taller and slimmer (7), or shorter and wider (8).

9, 10. Rows of braid can be used to counteract disproportion — increasing the length (9), or decreasing it (10), exactly

where it is necessary.

11, 12. Similarly, parts of one's width can be increased (11), or decreased (12), at will.

13a, b. These tricks can be effectively combined (a), and lop-sided figures can often be balanced by asymmetrical trimming (b).

Types of military braid

Military braid comes in several widths,



13a

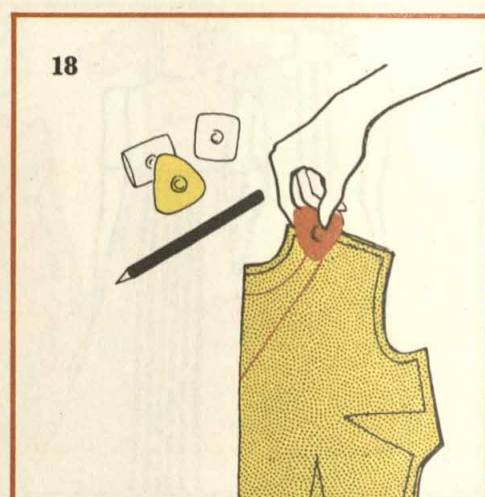
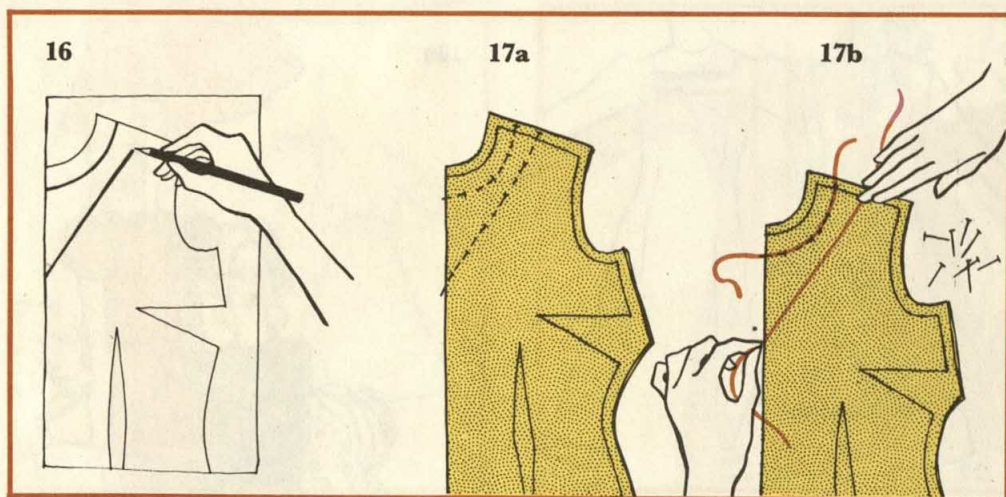


13b

the most commonly available being about 1 inch wide. Because of its plaited construction, if it is stretched on application it automatically narrows slightly.

Careful thought must be given to the colour, and whether a sharply contrasting colour, a more gently toning colour, or an exact match will look right.

The braid is obtainable in shiny rayon, and in matt finish wool or Courtelle.



Choosing the braid

14. Rayon braid is not easy to apply by machine except on the straight, unless it is first folded, in which case it becomes much more flexible and easy to manage. In many stores it can be bought ready-folded, which is particularly useful for edging garments.

Courtelle braid comes in 1 inch and 1½ inch widths, and is available in a very wide colour range. It is colour fast, non shrink and very flexible, and therefore is the obvious choice for use on most man-made fibre fabrics.

Wool braid comes in the same widths but has a more limited colour range and does tend to shrink. To minimize shrinkage it is a good idea to steam press the braid before use. When used on woollen fabrics it gives a very good looking and entirely satisfactory result.

Planning the braid lines

15. Because braid is so very noticeable think carefully about the placing of it. Wherever it is applied it will automatically attract attention to that area of the wearer, and if not perfectly applied one's lack of skill is all too apparent.

It is far easier to apply braid while the garment pieces are still flat and not yet made up. If left to the end the result is unlikely to look very professional. So decide where you want the braid and plan your work accordingly. Here are a few ways of marking and working out the design:

16. You can first work it out carefully on a piece of paper.

17a, b. Or on the garment with pins (a), perhaps getting a good line first with a piece of string (b).

18. Or use tailor's chalk or pencil on the wrong side of the garment. If you use the waxy type of tailor's chalk the marks should disappear when pressed with a warm iron, the other type should brush off. Do test the chalk on a scrap of the fabric before trying it on the garment itself.

19. Mark the design first on one side of the garment only, on the wrong side. To transfer markings to the other half fold the garment then mark through using pins and chalk or pencil.

20. If you tack along the lines, the design will then appear on the right side.

21a, b. Alternatively marking can be

done by means of tailor's tacks (a), dress-maker's carbon paper and tracing wheel (b) or, on very fine fabrics, a tracing wheel alone will be sufficient.

22. Arrange braid along the lines, pin it and then press gently. Tack it and machine in position.

23. If you are using braid as an edging, fold it lengthways and steam-press before application.

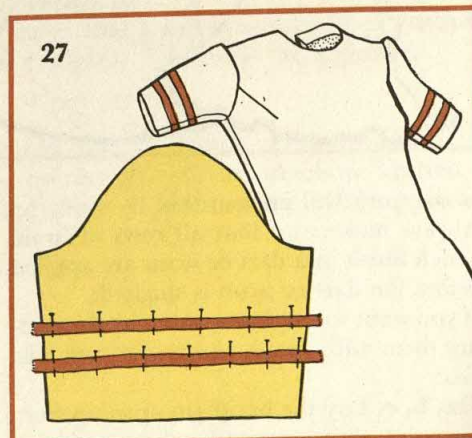
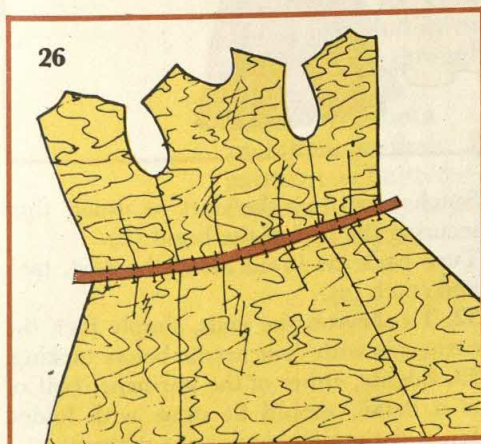
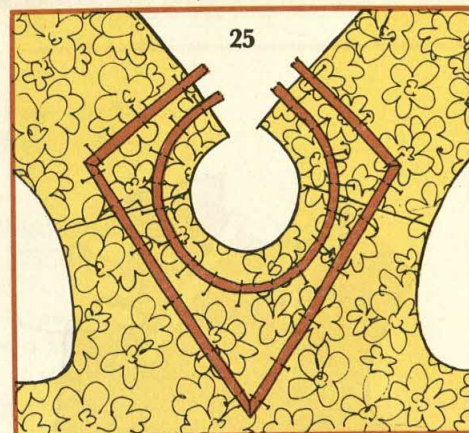
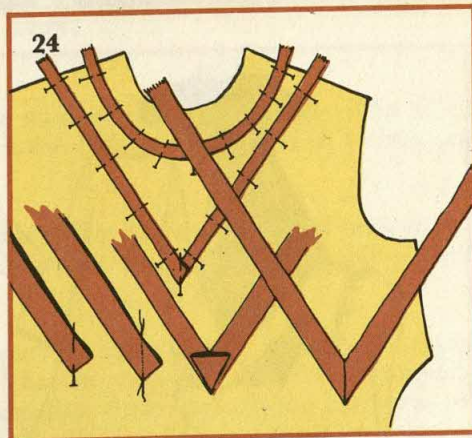
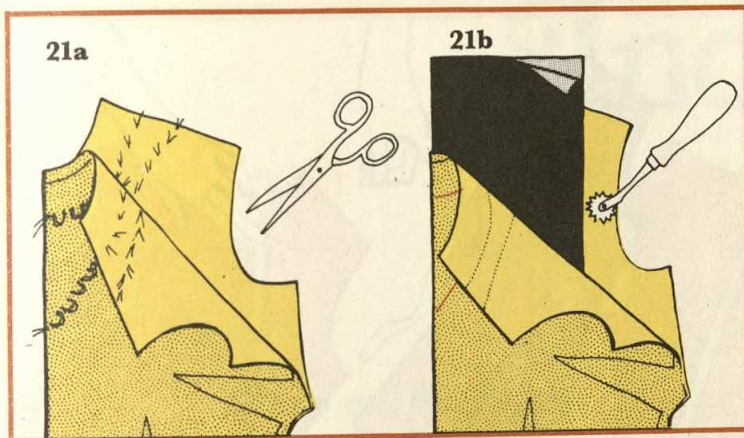
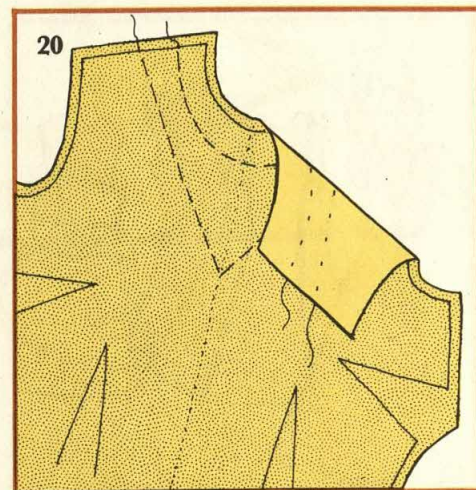
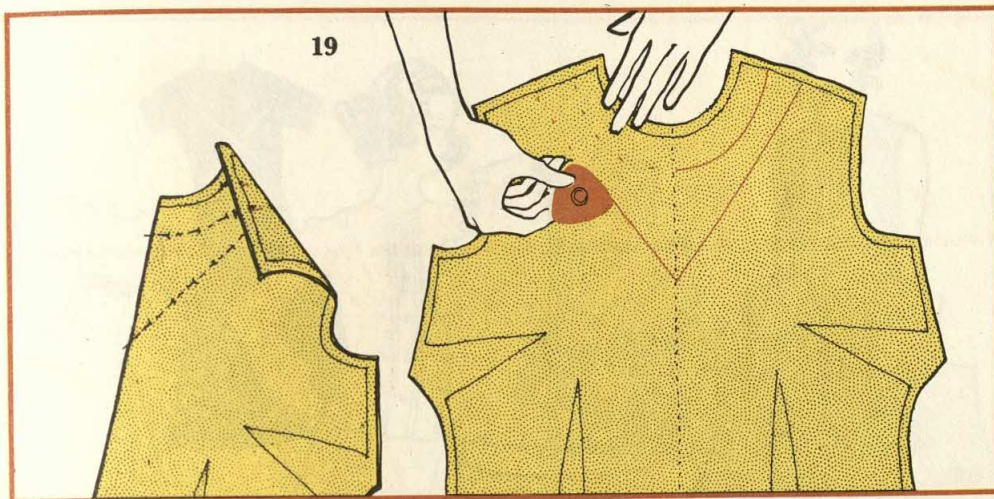
24. If there are corners to be mitred pin them, remove braids, machine and press. Pin and tack the mitred braid back in position, then stitch.

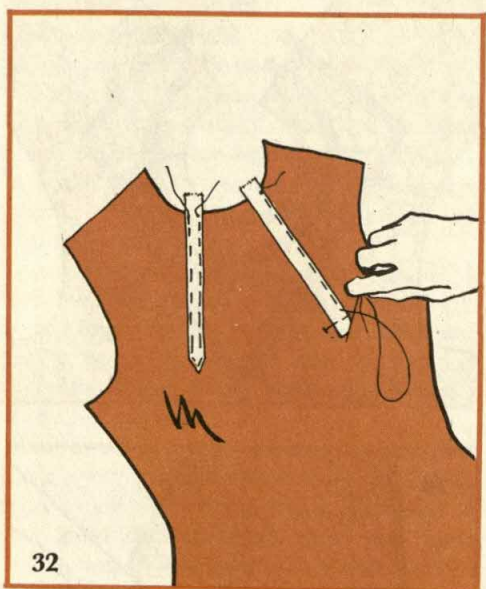
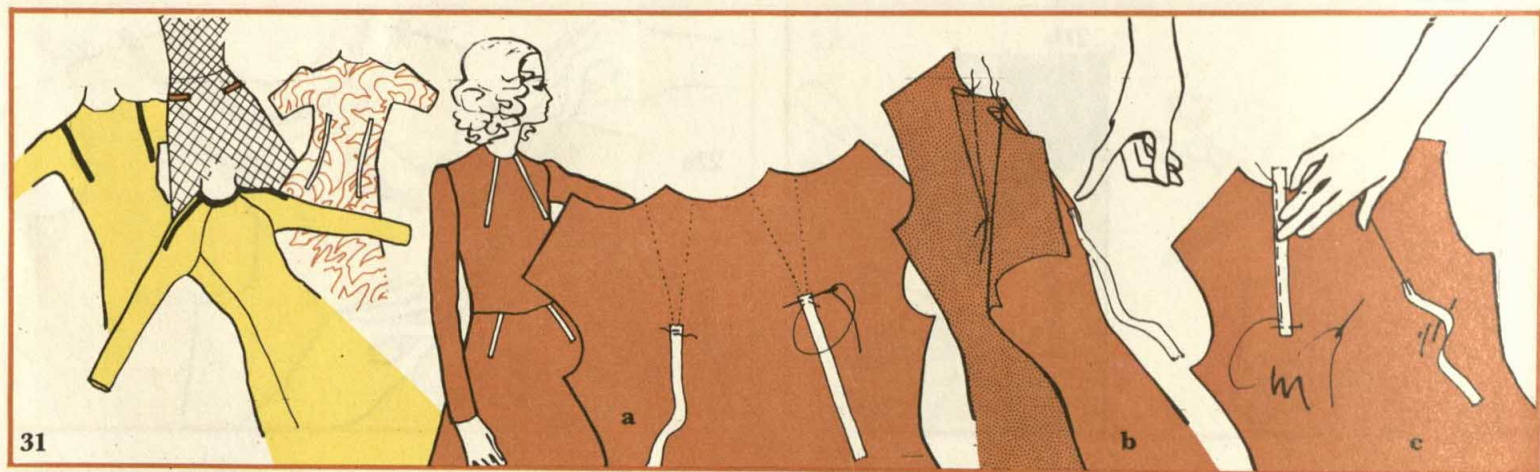
25. If the braid is to go right round a neck line, stitch and press the shoulder seams and attach the braid before stitching any other seams or darts.

26. If round the waist, see that any waist shaping is completed as early as possible and then attach the trimming.

27. If braid is to go round a sleeve make sure that it meets very precisely at the seam.

28. On the other hand, it is common sense to stitch braid round a skirt hem only when you are sure that the hem is level and you can save yourself the work of stitching up the hem by hand.





29. Braid that covers seam lines should be applied as soon as those seams have been stitched and pressed, and before anything else is done.

30. One of the most difficult things to do really neatly is to tuck in and hand-finish any ends of braid; because of its construction the ends tend to splay out and fray. Foresight and careful planning

of the work will prevent this. Always make sure that all rows of braid which finish in a dart or seam are applied before the dart or seam is stitched.

If you want to emphasize darts by decorating them with braid, secure the ends like this:

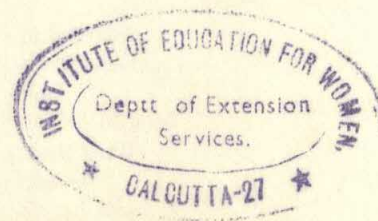
31a, b, c. Lay the braid $\frac{1}{2}$ in or so up from the point of the dart and tack across it (a).

Stitch and press the dart as usual, thus securing the end of the braid (b).

Turn back the braid along the dart, tack and stitch (c).

32. To chevron the ends, simply flick the corners in with your needle before tacking.

33. Edging, either of the garment itself or of a detail, should be done with folded braid at the first convenient moment.



Golden Hands Index

How to use this index

The index to Golden Hands has been designed to help you find your way to every aspect of this 18 Volume work.

Page Numbers

To avoid confusion, page number references are given in all cases—use the table at the foot of each page in the Index to check which Volume each page is in.

Sections

Each section in Golden Hands has its own index and each section is identified with the key motif shown at the top of each chapter throughout Golden Hands.

Alphabetical entries

Entries are made alphabetically and as many have been cross-referred as possible. However, you will find that in most cases we have grouped all stitches under 'Stitches', rather than spreading them through the entries as running stitch under R or Gobelin stitch under G. So if at first you don't find the item you are looking for, think of the group it belongs to.

You'll also find in many cases that garments have been grouped together so that you can look through the complete 'wardrobe' at a glance.

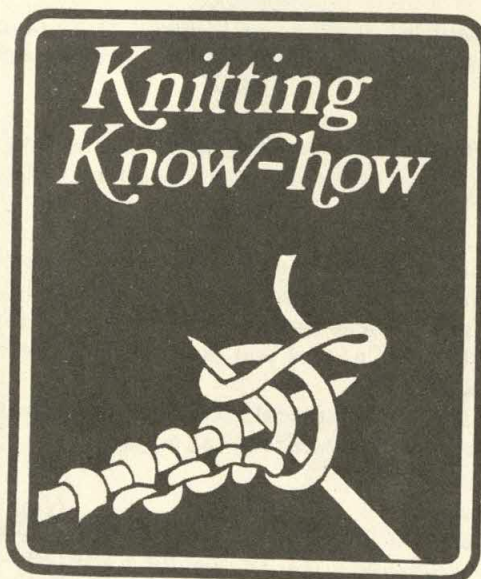
Key to symbols

Included in Basic Wardrobe are reference symbols which indicate whether a garment is knitted—(K), crocheted—(C) or machine knitted—(mK). Similarly, Pattern Library keys are indicative of Embroidery—(E), appliqué—(A), and canvas work—(CW).

Pattern Library

All-over smocking (E)	421
Alphabet (E)	61
Apple blossom appliqué (A)	1301
Appliqué dress (A)	441
Appliqué flower (A)	301
Appliqué pot holders (A)	361
Aran bedspread (K)	1001
Art deco appliqué (A)	401
Basketful of posies (CW)	241
Beads and sequins (E)	1281
Bird and a flower (CW)	541
Bird of Assisi (E)	1061
Bouquet of flowers (A & E)	381
Bright wings (CW)	981
Bulgarian embroidery (E)	181
Butterfly motif (C)	621
Canvas work bag (CW)	1381
Canvas work coolie (CW)	661
Canvas work flowers (CW)	121
Canvas work squirrel (CW)	521
Chinese fisherman (E)	1341
Chinese lovers (E)	1407
Coffee pot appliqué	341
Colour explosion (CW)	821
Coolie (CW)	661
Cottage flowers (E)	1121
Crochet flowers (C)	141
Cross stitch alphabet (CW)	61
Cross stitch border (CW)	881
Cross stitch design (CW)	81
Cross stitch diamonds (CW)	161
Cross stitch motif (CW)	561
Cross stitch tulips (CW)	501
Czechoslovakian design (E)	1321
Daisy alphabet A-M (E)	201
Daisy alphabet N-Z (E)	221
Design inspiration (E)	1221
Diamonds in cross stitch (CW)	161
Embroidery appliqué (A)	101
Fisherwomen (E)	1281
Floral embroidery (E)	41
Floral scroll design (E)	641
Florentine (CW)	261
Flower design (CW)	121
Flower spots (E)	801
Frosted linen design (E)	901
Frosted pine (E)	1161

Garden flowers (A)	1261
Garland of flowers (E)	1481
Gold sovereigns (E)	741
Golden hart (CW)	921
Golden rose (CW)	1201
Gros point (CW)	481
Leaf design in cross stitch (E)	581
Little Polly parasol (CW)	861
Moorish motif in cross stitch (CW)	561
Mythical beast (E)	1081
Palstrina lemons (E)	1101
Parma braid design (E)	701
Pattern darning (E)	681
Peacock feathers (E)	1361
Pear designs (E)	781
Pineapple motif (E)	1021
Plum and orange motif (E)	601
Pot holders (A)	361
Red geometry (CW)	1041
Scarlet spray appliqué (E)	1141
Sitting pretty appliqué (E)	941
Smocking in diamond stitch (E)	421
Squirrel (CW)	521
Strawberry & toadstool border (E)	281
Summer bouquet appliqué (A)	961
Sweet pea motif (E)	721
Teneriffe lace mat (I)	1181
Three colour trellis smocking (E)	761
Three-D diamonds (CW)	461
Tulips in cross stitch (E)	501
Two colour gros point (CW)	481
Two tone leaf design (CW)	581
Veteran car design (A)	101
Victorian nosegay (E)	1241
William Morris flowers (CW)	1461
Willow pattern design (E)	1341
Zig-zags pattern darning (E)	841



Abbreviations	9
Adapting a pattern	763
Aran beret	1042
Aran jersey	1382
Aran poncho	1043

Aran sweater	1384
Baby jacket	1362
Beach bag	1324
Beading	1162
Bellrope bag	882
Belt with woven bows	643
Blocking	202
Bust darts	682
Buttonholes:	
layette	542
perfect	542
reinforcing	542
simple	542
tailored	542
vertical	542
Cap	1102
Casing stitch	203
Casting off:	
invisible	62
Casting on:	
double	103
invisible	10
thumb method	10
two-needle method	10
Circular lace mat	1422
Chevron stripes	442
Child's dress	1262
Collar	1102
Cravat	803
Cro-pin	222
Cuffs—renewing	1342
Cushions	382, 1182
Darning	1342
Darts, bust	682
Decreasing:	
alternate rows	142
double	162
every row	143
knitwise	142
purlwise	142
simple double	162
slipped decrease	162
slipped stitch	142
twisted decorative	143
Designing:	
choosing yarn	362
graph paper planning	362
measurements	362
paper patterns	362
points to success	363
stitches to cast on	362
tensions	362
Dolls clothes:	
blouse	942
hat	602
headscarf	942
housecoat	322
nightdress	322
pants	262
sweater	482
trousers	482
vest	262
waistcoat	602
Edgings:	
casting on for lace	1402

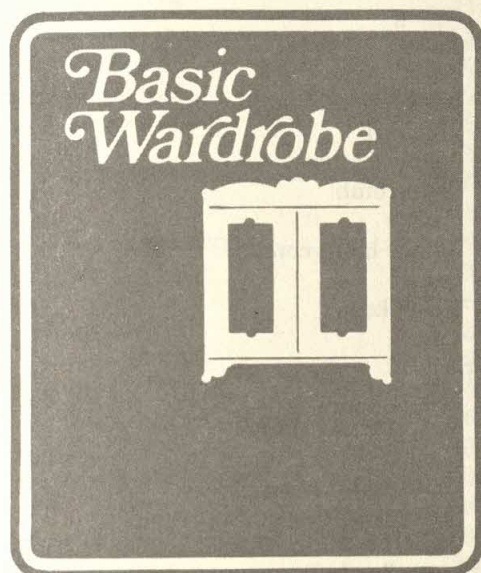
bird's eye	1402	Pressing	202	pimpernel	243
garter stitch	522	Raffene:		plain woven	463
handkerchief	1402	joining	1322	purl	42
knitted lace	1462	seaming	1322	purled crossed	302
lace stitch	782	working with	1322	razor shell	1122
leaf	1402	Rug	382	ribbed	422
moss stitch	522	Scarves	11, 43, 63	ridged lace	243
ribbed	522	Seamless baby jacket	1362	single rib	82
single rib	782	Seamless jersey	1222	slanted basket weave	342
slip stitch	783	Seamless knitting	1202	small bobble	622
step	783	Seams:		spearhead lace rib	763
stocking stitch	522	back stitch	202	stocking	43
Embroidery on knitting	1242	flat	203	travelling vine	802
Evening bag	1162	invisible	203	tree of life	1022
Fair Isle	1062	Shetland knitting	1122	trellis sample	1022
Fair Isle Afghan	1082	Shetland lace shawl	1142	trinity	1002
Fisherman knitting:		Shopping bag	1324	twisted panel	342
anchor	1202	Sizes	182	twisted rib	303
Sherringham	1202	Sleeveless jersey	682	twisted stocking	82
pine tree	1202	Slipped stitch	142	wavy	243
Fringes	63, 383	Slipper socks	962	wavy eyelet rib	763
Gloves	842	Stitches:		wavy long	663
Grafting	222	alternated rib bobble stitch	622	window pane	563
Graph paper planning	362	arrowhead and diamond lace stitch	762	woven bows	643
Guardsman nightdress case	1302	basket stitch	82	woven diagonal rib	462
Hems:		basket weave stitch	342	woven herringbone	463
knitted in	582	bead	1122	woven vertical rib	463
picot	582	bobble sampler	1022	zigzag bobble	622
stocking stitch	582	bramble	562	Striped jersey	443
Holdall	1324	broken rib	82	Stripes:	
Increasing:		broken lace rib	562	chevron	442
between stitches	122	cable	402, 1003, 1022, 4022	ribbed	442
crossed double	162	candlelight	802	Table mat—circular lace	1422
decorative	123	cluster cushion	642	Tension	9, 182
multiple	122	crest of the wave	1122	Tools	8
purled double	162	criss cross ladder	243	Top	1466
twisted double	162	crossed basket weave	342	Welts—renewing	1342
Joining yarn	42	diagonal bobble	622	Yarns and ply	8, 182
Knitted lace	1402, 1422, 1462	diagonal eyelet rib	763		
Knitting in rounds	822, 882	dimple	742		
Knitting machines	1442	double moss	82		
Lace knitting	1402, 1422, 1462	double rib	82		
Marker threads	183	edge	82		
Materials	182	eyelet rib	563		
Measuring	42, 183	faggoting cable	1123		
Mending:		fern	802, 1123		
cuffs	1342	garter	43		
dropped stitches	1342	honeycomb	342, 1002		
welts	1342	horizontal rib	862		
Mittens	842	horseshoe	1122		
Mock pleats	722	ivy leaf	562		
Monkey	1282	knit	42		
Neckbands	502	knitted crossed	302		
Needle sizes	8	lace triangle	763		
Nightdress case	1302	ladder of life	1002		
Pattern adaption	763	lobster claw	1002		
Picking up stitches	222	loop	1102		
Picot hems	582	loops	662		
Pleated skirt	723	marriage lines	1022		
Pocketbook bag	883	mock smocking	642		
Pockets:		moss	82, 382		
flap	702	oblique open work	242		
inserted	702	old shale stitch	243		
inserted with edging	703	openwork diagonal stitch	742		
inserting	203	openwork ladder	242		



Abbreviations	12
Afghan squares	86
Afghan—see rugs	
Basket with handle	1028

Basket with lid	1028	Filet crochet	826	cot cover	1106
Beaded collar and ear-rings	1486	Flowers	1406	Old America square	86
Beading	1166	Glass holders	1286	quadframe	1426
Bed head	866	Hairband	1186	rag	1384
Bedspreads—see rugs		Hairpin crochet	1226, 1246	Saucepan holders	15
Belts	47, 166, 1187	Handbag	747, 1306	Shawls	766, 1366
Blouse	246	Hatband	166	Sleeve—underarm shaping	786
Bobbles	266	Headscarf	586	Spaces—crocheting into	147
Bolero	884	Headscarf with motifs	1187	Spirals	147
Bolster	747	Hook sizes	12	Starting off	13
Bottle holder	1286	Increasing	66	Stitches:	
Buttons	127, 147, 546	Irish crochet	947	arch stitch with clusters	986
Buttonholes:		Jabot	1206	arch stitch with picots	986
horizontal, vertical	547	Jacquard patterns	626, 646, 666	casing	203
Card holders	126	Key ring decoration	147	chain	13
Casing stitch	203	Mitred corners	786	chainmail	486
Centre pieces	568	Motifs:		claw	606
Choker	1166, 1186	blue flower	1406	cluster	606
Collars	1206	Catherine wheel	206	crazy	486
Cords	146	daisies	326, 1406	double crochet	14
Cot cover	1106	diamond shape	67	double double crochet	506
Covering rings	126	five ring motif	947	double treble	46
Crocheting in rounds	47	flower	1406	double up and down	506
Crocheting in spaces	86	forget-me-knot	247	elongated basket	606
Cuffs	1206	fourways	247	eyelet Tunisian	1066
Cushions:		George Cross	306	fan	486
Afghan	526	lace star	283	fancy arch	986
chevron	1247	large rosebud	966	festoon stitches on arches	986
hairpin	1247	making good use of motifs	1186	half treble	46
patchwork	206	marigold	1406	lattice	486
patchwork diamond	67	old America square	86	leaf	506
rainbow	206	scroll	966	little leaf	506
razzamataz	1126	narcissus	1406	long treble	46
square	206	rose	1406	paving stone	606
Cutlery holders	1326	shamrock	946	quadruple treble	46
Decorative increasing	66	small rosebud	967	raised basket weave	506
Decreasing	67	snowflake	1266	simple arch	986
Diamond shaping	66	square	226, 1004	single crochet	47
Doll's sunshine set	686	star flower	283	slip loop	13
Ear-rings	1186	star with 8 points	226	slip stitch	47
Edgings:		Victoria Cross	306	straw	606
braids	366	wheel	947	treble between treble	46
clover	346	wild rose	247	treble crochet	14
cluster stitch	447	yellow daisy	1406	treble round treble	66
coiled edging	346	Man's pullover	1348	treble Tunisian	1066
eidelweiss	387	Napkin ring	467, 747	triangle	486
jasmine	386	Narcissus	326	triple treble	46
lace picot	188	Oval basket	1028	tubular rib	747
leaf picot	189	Oven cloth	406	tubular rose	747
looped	346	Pannier basket	1028	tubular Russian	747
peacock	427	Parcel trims	126	tubular twisted	747
pointed picot	189	Plaid patterns	706, 726	Tunisian cluster	1087
reversed crab stitch	447	Plate holder	1326	Tunisian crossed	1067
ring picot	189	Pompons	266	Tunisian diagonal rib stitch	1087
ringed	346	Pot holder	1646	Tunisian rib stitch	1087
rounded picot	189	Pullover—man's	1348	turning chains	14
scalloped edging	346	Quadframe crochet	1424	Stole	1146
small picot	188	Rags—working with	1384-5	Sweater yoke with motifs	1187
star flower	426	Rainbows	206	Table mats	127, 306, 406
tiara	426	Rings to cover	126	Teaspoon holder	1326
twisted stitch	447	Rosettes	146	Tension	12
Egg cosies	1046	Rounds—crocheting in	47	Tie	166
Egg-shaped basket	1028	Rugs:		Tubular crochet	747
Evening skirt trim with motifs	1187	Bedspread in Irish lace	966	Tufted fringing	266
Fastening off	13	Catherine wheel	206	Tunisian crochet	1087, 1106, 1466-7

Turning chains	14
Waistcoat	106
Watchstrap	166
Yarn	12



BABIES

Bootees (K)	544
Christening robe (K)	404
Hooded hug-me-tight (C)	1124
Matinée jacket (K)	704
Pram set (K)	186
Sleeping bag (K)	1322
Tunic suit (C)	904

CHILDREN

Cardigans:	
puff sleeve (K)	644
raglan sleeve (K)	584
V-neck (K)	824
Dresses:	
chevron (K)	886
lace skirt (C)	764
lacy sleeved (C)	1204
pinafore (mK)	1444
short sleeve (K & C)	104
sun dress (K)	824
Coats:	
double breasted (K)	204
frock (C)	524
frog fastened (teenage & hat) (K)	1404
Killarney cloak (C)	424
Hats and mittens:	
angel hat (C)	524
Aran cap (K)	964
Fair Isle mittens (K)	344
machine knit	1444
pom-pom Fair Isle hat (K)	344
ski cap (K)	1284
Jerseys:	
Aran roll neck (K)	964
boys crew neck (K)	1304
ski (K)	1284
striped (K)	444

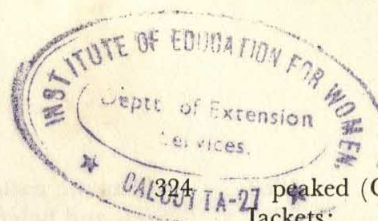
zip-fronted (K)	
Trousers:	
boys (K) and girls	344
machine knit	1444

MEN

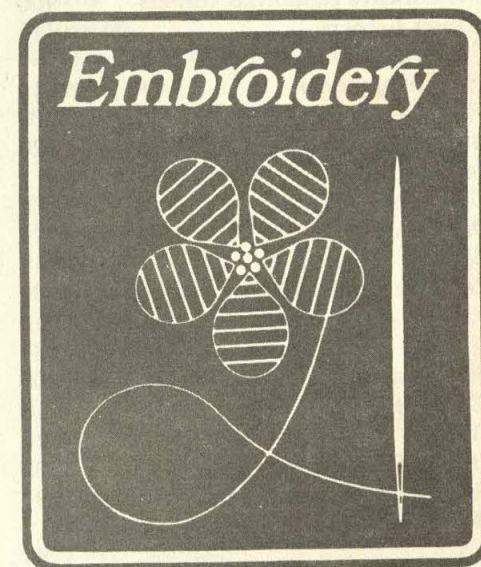
Cardigans:	
Aran (K)	804
sports (K)	564
Jackets:	
zip fronted (K)	1164
Norfolk (mK)	944
Sweaters:	
casual cable (K)	264
classic polo neck (K)	164
crew neck (K)	724
Fair Isle (K)	1245
polo neck (K)	1464-5
raglan (K)	1464
sports (K)	564
Waistcoats:	
beige (K)	484

WOMEN

Beachwear:	
Two piece (K)	684
Blouses:	
beaded evening blouse (K)	1484
evening blouse (C)	144
overblouse (K)	304
sleeveless top (K)	624
suit top (C)	364, 384
Cardigans:	
high neck (C)	1006
larger lady (K)	1344
raglan sleeve (K)	584
shortie cardigan (K)	1386
ski top (C)	1364
sports cardigan (K)	564
V-neck (K)	1224
Cloaks—see coats	
Coats:	
bridal (K)	1024
cloak (C)	424
evening coat (K)	1024
housecoat (K)	1104
long (K)	1424
short (K)	1424
Dresses:	
day (C)	124
evening (C)	784
evening (mK)	244
larger lady (K)	1344
long sleeve (K)	224
midi button through (C)	844
pinafore (K)	224
scoop necked (K)	1184
sleeveless (C)	984
suit dress (K)	1344
two piece (K)	1144
Dressing gowns—see coats	
Hats:	
Aran (K)	965



peaked (C)	1064
Jackets:	
larger lady (K)	1344
suit (C)	364, 384
suit jacket (K)	1344
V-neck (K)	1224
zip fronted (K)	1164
Jerseys:	
Aran crew neck (K)	965
Diamond pattern (K)	744
Fair Isle (K)	1245
lace pattern (C)	1064
polo neck (K)	164
ribbed (C)	1045
ski-top (C)	1404
sports (K)	564
striped (K)	84
Poncho—(C)	464
Scarves:	
basket stitch (K)	1084
Catherine wheel (C)	1084
chevron striped (K)	1084
crazy stitch (C)	1084
fabric stitch (C)	1084
lace fringed (C)	1084
plaid (C)	1084
Skirts and trousers:	
beach skirt (K)	684
suit skirt (C)	364, 384
trousers (K)	1224
suit trousers (K)	1424
Waistcoat (K)	6

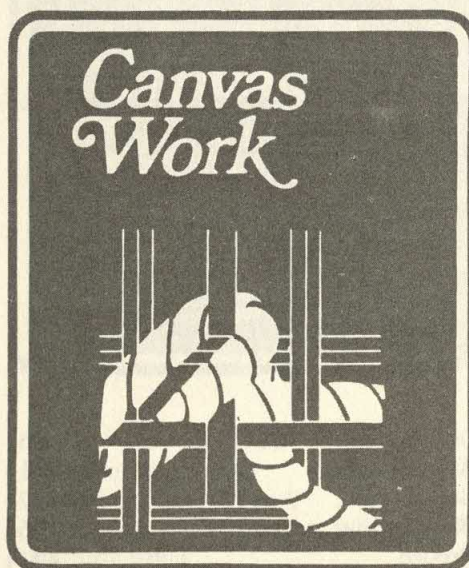


Alphabets	1328
Angel top—smocking	449
Appliqué work:	
aprons	338
beginning and materials	308
designing for appliqué	328
shadow appliqué—rose motifs	1148
Assisi embroidery:	
yarn and fabrics	1068
Bag:	
wool embroidery	908
Beading:	

cuff design	1288	automatic patterns	508	satin stitch	508
methods and materials	1288	dress and bolero	808	straight stitch	508
designing and methods of applying	1307	decorating holes	809	towelling	808
Beginnings and materials	18	dresses	509	tucking	508
Blackwork embroidery	608	eyelet holes	508	whip	808
Borders	49	free machine embroidery	528	zigzag	508, 809
Braid embroidery	608	hemstitching	508	Smocking stitches:	
Bulgarian border	18	metallic threads	508	cable	429
Butterfly motifs	89	methods	508	cross diamond	548
Buttonhole edgings	190	methods with metal threads	808	diamond	429
Caftan embroidered with tambour work	268	methods with thicker threads	808	double feather	548
Cherry motifs	148	methods on unusual fabrics	809	honeycomb	448
Colour schemes	88	stitches—see stitches		outline	448
Couching—metal thread work	748	Man's quilted waistcoat	1388	surface honeycomb	548
Crewel work:		Metal thread embroidery:		trellis	448
Panel	1428	tools, material and equipment	728	Vandyke	548
Cross stitch design	628	design for metal threads	729	wave	773
Cushions:		techniques	749	Stitches:	
apple design	1088	pendant	749	back	48, 868
appliqué	348	Mirrors	190	back stitched chain	168
box with Maltese tufts	888	Mitred corners	414	blanket	190
daisies	828	Menograms	1328	broad or reversed chain	268
garden—wool embroidery	1468	Moth and flower design	628	broad stem stitch whipped	708
gingham	828	Needles	16	bullion knot	108
Cut work:		Négligé:		butterfly chain	208
beginning and materials	1108	Italian smocking	1128	buttonhole	190, 329, 648
Decorative corners:		Organdie for special occasions	988	cable chain	168
drawn thread work	469	Pailletts	190	chain	168
Designs for appliqué	328	Panels:		chequered chain	168
Double padding satin stitch	148	blackwork Eastern fantasy	868	close buttonhole	190
Drawn thread work:	414, 468	blackwork fishes	849	coral	849
decorative reinforced corners	468	clown	368	cording	368, 949
inset borders	415	crewel embroidery English		couching	368
interlacing	1009	Country Garden	1428	couching gold thread	868
mitred corners	414	four seasons—braid embroidery	609	Cretan	250
needleweaving	1009	Home is Where the Heart Is	229	cross	228
Dress embroidery	628	lion	570	daisy chain	168
Dress:		Mexican sun—appliqué	309	detached chain	168
smocked	788	mounting	369	double back	648
Duck motif	129	prince and princess charming	1048	double cross	228
Edgings	648	Pattern darning	18	double feather	250
Enlarging and reducing designs	284	Petit point flowers	1450	double interlaced running	48
Fashion embroidery	268, 628, 788, 808, 928	Place mats—see Table linen		double knot	208
Fern designs	69, 110, 169, 208	Quilted handbag	1368	double laced running	48
Finishing off	18	Quilted waistcoat	1388	double running	849
Frames	16	Quilting—Italian	1368	double whipped back	868
Frames for appliqué work	308	Quilting—machine	1368	dove's eye filling	469
Handkerchief cases	191	Sampler—cross stitch	229	eye	849
Home is Where the Heart Is—Sampler	229	Scandinavian cross stitch design	628	eyelets	669
Hot water bottle cover	285	Shadow work	648	feather	250
Initials and how to work them	1328	Shirt with shadow work and		festoon	848
Insertions:		drawn threadwork	668	fly	250
insertion stitches	1030	Slate frames	308	four legged knot	831
bullion bar	1030	Smocking:		four sided	949
faggot bundles	1030	angel top	449	French knot	108
Italian buttonhole	1030	beginning and materials	428	handkerchief hemstitch	415
knotted	1030	dress—adults	548	heavy chain	169
laced	1030	dress—childs	788	herringbone	251, 648
open Cretan twisted	1030	frills	428	interlaced running	48
Letters	1328	inset panels	772	laced herringbone	251
Machine embroidery:		négligé	1128	laced running	48
beginning and materials	488	stitches—see stitches		ladder	669
		STITCHES		ladder hemstitch	468
		Machine embroidery:		long and short	128
				long and short blanket	329

long and short running	48
loop	669
loop stitch filling	469
Maltese tufts	888
open Cretan	250
padded buttonhole	190
padded satin	148
Parma braid	708
Pekinese	868
picots	649
pin	368
quill	251
raised chain band	992
raised knot	831
reversed chain	269
Roumanian	128
rosette chain	1009
running	18, 48
Russian chain	168
satin	108
seeding	108
Siennese	669
sorbello	1009
spiders web	208
Spanish knotted feather	669
split	128
square boss	831
star	831
stem	48, 109
surface darning	208
tambour	268
threaded herringbone	251
threaded satin	868
twisted chain	169
up and down buttonhole	368
Vandyke	669
wheatear	108
whipped back	868
whipped broad stem	709
whipped chain	168
woven bars with picot	949
zigzag hem	469
Sunflower motif	688
Table and tray cloths—see Table linen	
Table linen:	
butterfly mats	1168
cherry mat	148
china pattern tablecloth	1250
counted thread work trolley	
cloth	1488
cross stitch mats	1168
cutwork place mat	1228
drawn thread tray cloth	414
fern table mats	110, 208
grape design tablecloth	970
Hardanger tablecloth	1208
Hardanger trolley cloth	948
insertion place mat	1030
margeurites tablecloth	1268
marigold tablecloth	588
Table mats—see table linen	
Tambour frame	16
Tambour work	268
Towel embroidery	1325
Transferring designs	68

Waistcoat (Quilted) Man's	1388
Wool embroidery:	
shoulder bag	908
waistcoat	928
Yarns	17



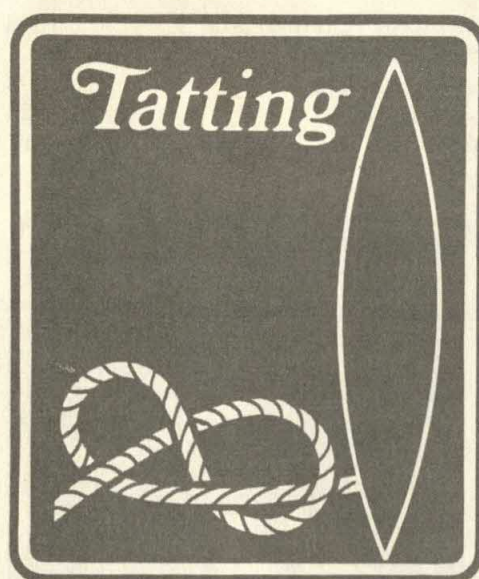
Bag—geometric design	768
Bag—Florentine	1470
Beginning and materials	20
Belt (Florentine)	474
Belt with thongs	714
Bolero	310
Butterfly shoe buckle	1350
Buttons	22
Canvas types	20
Chair cover	1292
Chair covers	850
Charted designs	272
Compact case—Florentine	474
Cushion and rug in cross stitch	408, 512
Designs from wallpaper	1230
Door stop	1172
Dragon design	550
Enlarging designs	450
Flame pattern—Florentine	472
Florentine bags	1470
Florentine designs	472
Frames	20
Girdle with fringe	714
Hairband—Florentine	474
Handbags—making and mounting	1412
Harvest field sampler	72
Hot City Night—panel	992
Lakeside scene sampler	92
Lighter case	113
Lighter case—Florentine	475
Linings	113
Making up	112
Neckband	714
Needles	20
Nosegay motif	512
Ogee flame pattern—Florentine	473
Old fashioned roses—rocking chair	

cover	1292
Oval buckle	1350
Panels—dragon design	550
Panels:	
dragon design	550
Hot City Night	992
Pansy motif	512
Peacock design:	
drop in seat cover	1112
Pin cushions	272
Rocking chair designs:	
tent stitch	1292
Rose motif	512
Rose and leaf design	408
Rug, cross stitched	408
Sampler:	
Harvest field	72
Lakeside scene	92
Seams:	
for hardware	112
Shading—with tent stitch	434
Shoe buckle	1350
Snap on bag cover	1054
Spectacles case—Florentine	113
Stitches:	
Algerian eye	553
Algerian filling	1054
alternating cross	232
basket filling	1172
bricking	92
chain	812
cross	212
cushion	253
cushion and cross combined	1054
double cross	233
diagonal satin	252
diagonal tent	92
fern	611
French	611
fishbone	1172
gobelin	92
half cross	23
half cushion	1055
horizontal tent	92
Hungarian	92
Italian cross	233
knitting	1172
knot	610
long legged cross	233
mosaic	112
mosaic diamond	112
Norwich	992
oblong cross	232
padded satin	253
Parisian	92
plaited gobelin	813
raised chain band	992
rep	1172
reversed tent	92
rice	233
Rococo	611
Roman bricking	611
Roumanian or Roman	610
satin	252
satin—on corner	768

tile	1113
web	1113
Stretching	112
Stool cover	812
Tile designs:	
half cross stitch	1430
Tote bag	768
Watch strap and buckles	1350
Wristband	714
Zigzag design—Florentine	472
Zodiac sign motifs	434, 450

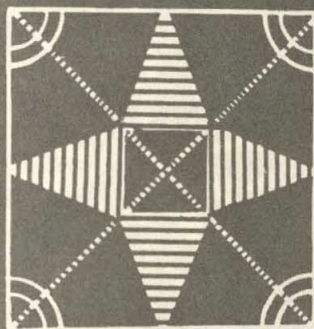
Collector's Piece

Autumn Flowers (appliqué and embroidery)	1052
Bradford carpet (canvas work)	70
Cats in canvas work	1210
Chelsea carpet (knotted carpet)	132
Chequerboard panel (embroidery)	90
Chinese embroidery	750
Crewel embroidery panels	1248
Danish rose (embroidery)	370
Dragons in embroidery	710
Elizabethan bookcovers (embroidery)	390
Elizabethan pillow (embroidery)	170
Embroidered pachyderm (embroidery)	150
Embroidery for a dream (fashion)	1154
Fashion plates	430
Fire of London (machine embroidery)	350
Florentine	1474
Flower inspiration (collage)	1234
Flowers in fabric (appliqué)	1090
Florentine from the New World	1474
Gloves for a queen (embroidery)	1290
Gracious embroidery (embroidery on net)	954
Hastings embroidery	470
Influence of India (embroidery)	1192
Lacemaking tools	1330
Lure of lace	490
Modern Florentine	1432
Painting with wool	184
Patchwork waistcoat (knitting)	184
Petit point bags	790
Quilted pictures	1410
Ring shawls	670
Rear view mirror (canvas work)	1132
Red sun (embroidery)	510
Snowy owls (canvas work)	330
Story in silk (embroidery)	1310
Suit of lights	1370
Tools of a bygone age	1330
Toy town zoo	890
Transatlantic designs (wool embroidery)	1248
Wise old owls	690

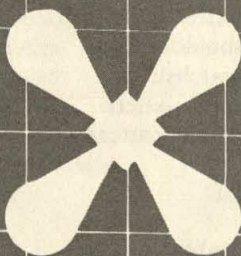


Beginnings and materials	254	Beginnings and materials	493
Abbreviations	314	Basic bobbin movements	514
Ball thread	1274	Braid	514
Basic tatting movement	254	Corners	1314
Brooch	1414	Crossing	514
Building up motifs	1012	Diagonal openwork stitch	1175
Butterfly and flower motif	1013	Filet work foundation stitch	514
Cameo brooch	1414	Finishing off	535
Chain	314, 674, 1274	Full stitch	514
Diadem motif	1012	Gold cuff	1493
Double knot	314	Graph paper	1174
Double queen of hearts border	1012	Half stitch	514
Double stitch	314	Herringbone background	514
Earrings	1414	Mesh stitch with one twist	534
Half knot	254	Mesh stitch with two twists	534
Handkerchief edging	1274	Metallic thread	1493
Joining rings	315	Plain open-work stitch	534
Joining two threads	334	Preparing a pattern	1174
Join with a weaver's knot	334	Prickings	1174
Joining without a knot	334	Simple corner pattern	1314
Josephine knot	255	Spider	1314
Long picot	1012	Spider edging lace	1314
Mounting	1274	Turning	514
Picot	314	Turning a corner	1314
Queen of hearts border	1012	Wall hanging	1493
Queen of hearts single motif	1012	Weave foundation stitch	514
Reading a pattern	314	Winding the bobbins	490
Ring	314	Working with metallic thread	1493
Ring and Josephine trimming	315		
Ring and Josephine trimming with chains	674		
Shuttles	254		
Simple ring trimming	315		
Six-petalled flower	334		
Space	314		
Square motif daisy mat	1274		
Three dimensional	1414		
Varying the size of motifs	335		
Weaver's knot	334		
Working with two shuttles	674		

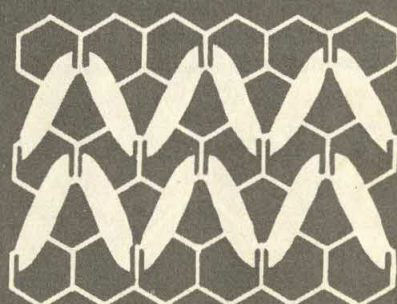
Needle-made lace



Embroidery on net



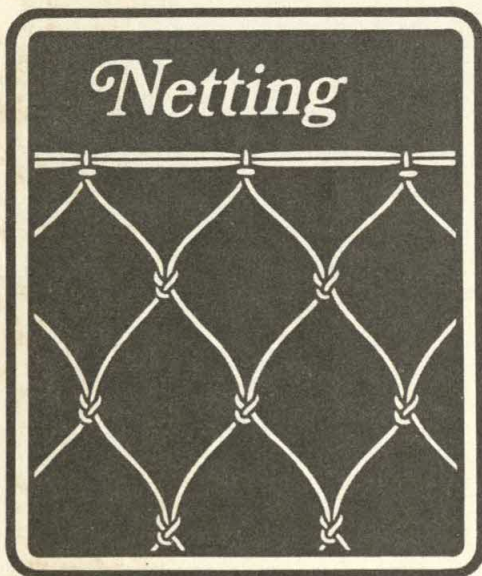
Embroidery on tulle



Beginnings and materials	94
Aemilia-Ars lace	1034, 1212
Bar lace	115
Buttonhole motif with picot	854
Buttonhole scallops	115
Buttonhole stitch	854
Danish circular insert	854
Danish edging lace	855
Danish lace	854
Double knot lace	114
Lace arches	115
Lace edgings	115
Lace star motif	1212
Large buttonhole scallops	115
Loophole border	114
Making motifs without patterns	1212
Petal motif	1213
Puncetto lace	94
Pyramid and scallop border	712
Pyramid border	95
Scallops	115
Simple lace	114
Small buttonhole scallops	115
Trace patterns	1213
Trellises	114
Triangular inserts	712
Twisted buttonhole stitch	854
Web insert	713
Web motif	712
Wheel star motif	1212

Beginnings and materials	26
Building up a design	994
Buttonhole stitch edging	74
Daisy filling	52
Darning stitch	694
Darning stitch outline	995
Embroidered curtain	26
Fishing net	74
Flower mat	1394
Flowers	27
Geometric filling	52
Lace making with fishing net	74
Leaf border	694
Leaf motif	995
Linen stitch	994
Loopy filling	74
Mat	1394
Net	74
Oriental screen	994
Oriental tree design	995
Pattern darning	26
Petal garland motif	1394
Ribbed diamonds	27
Ribbed wheels	27
Rustic tray cloth	74
Screen	994
Spiral filling	52
Star fillings	26
Tension	994
Transferring a design onto net	994
Tray cloth	74
Tree design	995
Web motifs	27
Zigzag pattern	694

Beginnings and materials	554
Buttonhole stitch edging	914
Compound stitch	574
Cording	555
Darning stitch	574
Darning stitch edging	914
Diagonal running stitch	555
Diamond border	574
Double wavy stitch	574
Edgings	914
Embroidered mantilla	554
Fishbone filling	1072
Grating filling	1072
Interlaced running stitch	1072
Linen stitch	574
Making a wedding veil	915
Mantilla	554
Method of working	554
Preparing a pattern	554
Ring filling	1072
Running stitch	555
Spot filling	1072
Staggered running stitch	574
Star filling	1072
Stem stitch	555
Threaded stitch filling	1072
Veil	915
Wavy stitch	574
Wedding veil	915

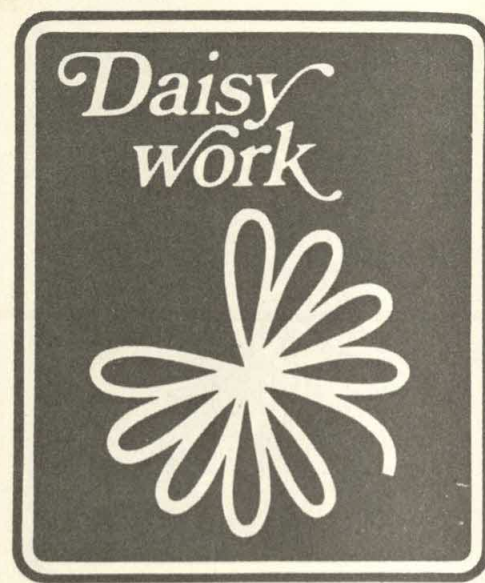


Beginnings and materials	932
Basic netting knot	932
Bottle bag	952
Diagonal netting	932
Grommet	952
Handles	953
Loading the needle	932
Mesh stick	932
Netting knot	932
Netting needle	932
Slip knot	952
String	932
Square mesh netting	953
Toggle	932



Beginnings and materials	134
Alexandria braid	174
Alternating flat knots	155
Banister arabesque	175
Banister twist	175
Basic cording knot	134
Beaded jacket	1334, 1354

Beads	1254
Belt	154, 1454
Blackberry-shaped ball	174
Carry bag	155
Cavandoli	1454, 1474
Cavandoli belt	1454
Cavandoli charts	1474
Cavandoli patterns	1474
Cavandoli shoulder flash	1454
Cavandoli watchstrap	1474
Chain diamond pattern	1114
Chequered chain pattern	1114
Choker	135
Cording knot	134
Cushion	1255
Damascus braid	174
Decorative headings	972
Diagonal cording	134
Diamond motif pattern	1114
Dog lead	175
Evening bag	135
Evening top	1334, 1354
Flat knot	154
Flat knot braid	1254
Flat knot on six threads	155
Flat knot with beads	1254
Flat knots with picots	1254
Flat knots with rings	1254
Flat knots with side knots	1254
Headings	972
Heavy yarns	1114
Horizontal cording	1454
Jacket	1334, 1354
Knotted chain	1114
Knotted picots	972
Knotted scallops	972
Lampshades	795, 1254
Lampshade with rings	1254
Leaders	134
Persian pattern shoulder bag	972
Picot edge	1454
Picots	972, 1254
Rings	1254
Setting on threads	134
Scallops	972
Shaping	1334
Shoulder bag	972
Shoulder flash	1454
Side knots	1254
Simple picots	972
Squirrel motif	1454
Teheran pattern	1255
Teheran pattern cushion	1255
Thick cords	1114
Tripoli cording	795
Tripoli cording lampshade	795
Tunis braid	794
Vertical hanging	1115
Watchstrap	1474
Working from a paper pattern	1334



Beginnings and materials	194
Afghan	613
Apricot and yellow Teneriffe motif	1194
Bedspread	613
Centres	194, 214
Closed centre daisy	194
Close spokes	1094
Contrast centre daisy	194
Cot coverlet	215
Cretan stitch	1095
Daisy knitter	194
Daisy trimmed gown	274
Daisy trimmings for dresses	194
Decorating a Teneriffe motif	1094
Decorating with a bead	214
Decorative centres	214
Interlacing	1095
Joinings	214, 274, 612
Knotting	1095
Lock stitch edging	214
Making a daisy winder	194
Making a Teneriffe pattern	1094
Multi-fleur loom	612
Multi-needle	194
One colour daisy	194
Open centre daisy	214
Open spokes	1095
Overcasting	214
Pattern for Teneriffe	1094
Pink and green Teneriffe motif	1194
Pram coverlet	215
Rug	613
Scarf and beret set	1294
Star (Teneriffe)	1094
Support stitches	1094
Teneriffe lace	1094, 1194
Teneriffe motifs	1194
Winders	194, 612
Winding a daisy	194, 612
Yellow and blue close petal Teneriffe motif	1194
Yellow and blue open petal Teneriffe motif	1194



Materials and beginnings	374
Alternating simple knot fringe	374
Alternating simple knots	374
Alternative version of blue picot fringe	1372
Banister bar fringe	452
Blue picot fringe	1372
Filigree fringe	452
Flat knot	394
Half knot	452
Lattice fringe	394
Simple knot	374
Tassels	394
Tassels with a flat knot	394
Threading on the yarn	374
Two-tone chain fringe	394

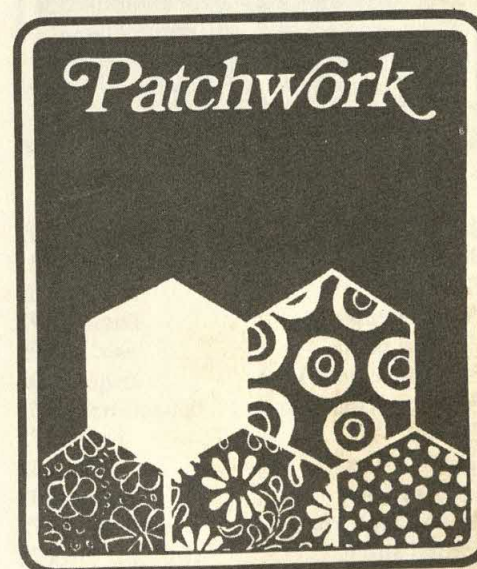


Bed covers:	
box pleated	392
duvet	1074
flounced	392
rounded corners	352

Bedheads	352
Bedsreads (see bed covers)	
Blinds (see curtains)	
Bolster (see cushions)	
Box pleating	392
Bread holder	1214
Curtains:	
curtain hooks	494
curtain poles	963
curtain tapes	493-4
curtain tracks	494
detachable linings	672
fabric calculation	495
gathering	495
headed	672
lined	672
lining tape	672
measuring	495
nets	494
pattern matching	495
pelmet	1032
pleated headings	692
Roman blinds	1390-3
sheers	494
tie backs	968
unlined	494
valances	1032
Cushions:	
bird appliqué	730
bolster	912
fish appliqué	730
pipéd	234
squab	872
Duvet (see bed covers)	
Flounces	392
Handy bag	1374
Head board—covering	352
Hem edges	792
Holdall	1332
Jewellery case	1134
Knitting bag	1332
Lampshades:	
fringed	630
scalloped	630
Tiffany	630
Loose covers	1270
Mitring	50
Quilts (see bed covers)	
Roman blinds (see curtains)	
Seams:	
feature	50
flat-fell	50
neatening	50
plain	50
Tablecloths:	
circular	792
rectangular	50
Tie backs (see curtains)	
Tote bag	1332



Cat puppets (Percy and Prudence)	1252
Dog (Dozy)	1312
Glove puppets	1252
Hedgehogs (Augustus and Marmaduke)	
Lamb	432
Polly wool doll	1014
Pony (Dapple)	1312
Rabbit (Honey Bun)	354
Rag dolls (Samantha and Albertine)	530
Ram	1150
Teddy	1092



American patchwork	832
Baby quilt	333
Clamshell	1454
Crazy patchwork	573
Cushions	373
Evening gown	653
Frog-toy	1189
Handbags:	
suede	654
velvet	654

Joining patches	332
Lining and interlining	652
Little pig-toy	1188
Machine patchwork	652
Making patches	332
Materials	332
Mounting	332, 652
Pattern ideas	372
Pattern names	373
Preparation	332
Pressing	332, 652
Principles of colour	572
Quilt	832
Quilting a cover	833
Shapes	372
Tea cosy	1455
Three-D patchwork	572
Texture	572



Backing	192
Beginning	133
Canvas	132
Crochet edging	172
Cutting skeins	192
Five movement knot	192
Four movement knot	133
Fringes	173
Hooked rugs	132
Latchet hook	133
Persian style rugs	172
Plaited stitch	172
Plotting a design	152
Rya floor cushions	192
Rya rugs	192
Sunflower rugs	152
Tools	132
Wool	132
Working from a chart	152

Alterations (to bought clothes)	1436
Binding worn edges	1233
Bleaching in washing	591
Buttons and buttonhole repairs	1232
Canvas work:	
cleaning	680
Clothes care	650
Collars and cuffs:	
repairing	1232
Darning	878
Dealing with disasters (cleaning, washing and dyeing)	614
Dry Cleaning	632
Embroidery:	
laundering	680
Fibres and fabrics	290
Ironing and pressing	593
Know your fabrics	298
Lace:	
cleaning, laundering	
Laundry	591
Man-made fibres	291
Mending	1232
Metric measurements and weights	4
Mistakes and how to put them right (cleaning and dyeing)	595
Natural fibres	290
New clothes from old	1494
Paper pattern sizes	5
Patching (repairing)	978
Pockets (repairing, renewing)	1232
Pressing and ironing	591-3
Problem fabrics	594
Processes and finishes (fabrics)	292
Remaking clothes	1494
Repairing clothes	1232
Shrinking (how to avoid)	595
Stain removal	616
Shirt (ironing method)	593
Stiffening (laundering)	591
Straps and ties:	
renewing	1232
Washing clothes and fabrics	591

For all garments, see Wardrobe	
Belts:	238-9, 1198-1200
carrier	999
crushed	1200
paper ring fastening	1200
shaped belts and pattern	1199-1200
soft belts	238-9
stiff belts	1198-1200
tie belt	238
Bias, cut:	436-9
bias strips	217
Bindings:	
(also see braids)	1376-9
Blouses:	
see wardrobe	
Braids	1376-9
Buttons:	
see fastenings	
Buttonholes:	
bound	1258
hand-worked	379
Button links	578
Children's clothes:	
see Wardrobe	
Collars:	
attaching	218-9, 358-9, 558, 1059
children's detachable	516, 518-9
enlarging	218
rolling	558
suitable fabrics for detachables	516
trimming	516-7
undercollar seam allowance	218, 358
Collar styles:	
band	837
judo collar, alteration	1059
Mandarin	1116-8
Peter Pan (child's)	516, 518
Puritan (child's)	516, 518
shawl collar, alteration	1056-9
shirt	558
tie neck	798
yoke collar (child's)	516, 519
Cording	1399
Couture embroidery	1398-9

Cuffs:		zips (in bias cut fabrics)	439	Mitres	1378-9
attaching	577	(invisible)	159	Necks:	
children's detachable	517-9	(lapover method, for curved		rouleau bound	498-9
openings—faced	576	seam)	137	square	636
rolled	814-5	(straight seam)	159	Needles, thread and tension	31, 596-7
wrap extension	576	Figure types	54-5	Paper patterns (commercial)	676-9
Cuff styles:		Fitting and correcting faults:		Pattern Pack, Golden Hands	28-9, 178
children's	517-8	blouses	316-9, 336-9	Petersham, shaping	157
pointed	378	bust seam position	1236-8	Piping	1339
rolled	356, 378, 698	children	496-8	Pleats:	1217-20
shaped, fitted	874-6	contour bust seaming	1159	box	1220
shirt	556, 576-8	darts (see darts)		Dior	1218-9
Darts:		dresses	178-9, 196-9	double	1218
altering bust dart positions	319, 338	figure problems	54-5	fan	1219
bust dart slant	637	figure types	54-5	finishing	259, 288
deepening side bust darts for jersey	1019	full skirt	1238-40	inverted	1218-9
flat dart	137, 198	fuller figure	696-9	kilt	598-9, 618-9
pressing	136	hip seam	696-9	knife	287-8
stitching	136-7	Mandarin collar	1117	preparing fabric	258
Dresses:		pattern, blouse	336-9	skirt	256-9
see Wardrobe		pattern, dress	178-9	soft	287
Dressmaking terms	33	pattern, trousers	716-8	Pockets:	457, 774-7, 1196
Dress stands	1076-7	skirt	116-9	apron	456-7
Embroidery, couture	1396-9	toiles (blouse)	316-9, 336-9	bound	1196
Fabric and design	56-7, 1036	(dress, Vogue 1000)	678-9	continental	456-7
Fabric calculation	916-7	(fuller figure)	699	fancy	34, 816, 818
Fabrics:	57-6, 289-300	trousers	716-8	flap	459
checks and stripes	57, 436, 1276-9	waist-seam	1238-9	patch	456-7
chiffon	1036	Flounces	1416	seam, inserted	774-7
fine fabrics	1036-9	Frills	1416-8	Pressing:	316-7
fur	1478-9	Fringe	58	bias cut skirts	439
fur fabrics	1476-8	Frogs: see fastenings		pleats	259
georgette	1039	Fringing	58	trouser creases	735
lace	516, 1039, 1316-20	Godets	1456	Quilting (ready quilting—see Fabrics)	1396-9
leather	1436-40	Golden Hands Pattern Pack	28-9, 178	Reversible fabrics (see Fabrics)	
jersey	1016-9	Gussets	1456-7	Rouleau binding	498-9, 1037
organdie	516	Hems:	139, 236-7	Rouleau (also see fastenings)	876
prints	57	blouse	378	Ruffles	1418
PVC	1496-9	bound	237, 1038	Scallops	1418-9
quilted	774-7	children's	498	Seams:	
reversibles	1458-9	flared	139, 237	channel or slot	1338
slips, for	1096	pleated skirt	237, 259	crutch	734
stretch	918-9, 934-40	rolled	815, 1039	flat-fell	359
suede	1436-40	shirt tail	578-9	French	557
towelling	816	straight folded edge	237	in bias	438, 536
velvet	1156-9	trouser	734-5	lapped	1338
voile	1036	whipped	1039	open flat-fell	818
Facing, understitching and		Hooks and bars: see fastenings		piped	1338
topstitching	477	Interfacings:	898	strap	1459
Fastenings:	1296-9	attaching	796-8	taping	1159
bar, thread	156-7	choosing	796, 836	yoke seam	1338
bow	1298	shoulder-seam	739	Seam finishes:	
buttons and shanks	1298-9	Interlinings:	896-7, 858	French	557
Chinese ball buttons	1299	backing	439	overcasting	137
fabric covered buttons	1299	Linings:	896	Sewing equipment	30
fly fastening (buttoned)	1296	bias cut skirt	439	Sewing machines	30, 31, 478-9
(zipped)	1296	pinafore dress	658-9	Shirring	1398
frog	1298-9	skirts	416-7	Skirts (see Wardrobe)	
hooks and bars	156-7	trousers	734	Skirts, increasing flare, adult	637
loop, hand worked	419	tunic	738	Skirts, increasing flare, child	758
loops, rouleau	876, 999, 1298	Lace, trimming, insertions (also see		Sleeves:	
placket	319	fabrics)	416-9	casing (inside)	396, 760, 877
press fasteners (covering)	815	Layouts, making your own	916-7	(outside)	877
(sewing on)	547	Measurements	32-3	flat-fell seam	377
tab fastening	199, 216	Men's clothes: see Wardrobe			

inserting 377
 Sleeve openings (see cuffs)
 Sleeve patterns:
 bishop 874-7
 child's full $\frac{3}{4}$ length 758
 child's long straight 476
 child's short 758
 flared, short 1036-9
 long, fitted 1016
 roll cuff 356, 378
 short, pointed cuff 356, 378
 Soutache braid embroidery 1398
 Stitches:
 back 34
 blanket, alternating 34
 blind 457
 buttonhole 379
 felling 455
 herringbone 237
 invisible hemming 139
 long and short 259
 overcasting 34
 Paris 419
 prick 457, 987
 running 34
 slip 477
 slip basting 33, 1279
 stay 33, 216
 tacking 33
 tailor's tacks 33, 96-9, 479
 top 33, 239, 276, 537, 658, 659
 whip 419
 Stitch size and tension 31
 Tacking for fitting 99
 Tailor's tacks 99
 Tension 31
 Thread 596-7
 Toile:
 bodice 316-9, 336-9
 dress (Vogue 1000) 678-9
 for fuller figures 699
 Trimmings 416-9, 456
 Tucking 1136
 Tunics (see Wardrobe)
 Understitching (topstitched facings) 477
 Waistbands:
 elasticized 455
 Yokes 1336-9
 Zips 137, 159, 439

WARDROBE

angel top—girl's 396-9
 apron—girl's and woman's 1496-7
 blouse (basic)—woman's
 316-9, 336-9, 356-9, 376-9
 (back fastening)—woman's 1119
 (mandarin collar)—woman's
 1116-8
 (tie-neck)—woman's
 (see also shirts) 796-8, 814-5
 bridal gown 1316-1320
 coat (soft tailored)—woman's 1256-9
 dress (basic)—girl's 496-9
 (basic)—woman's

176-9, 196-9, 216-9
 (basic)—for fuller figure 698-9
 (jersey, tailored)—woman's
 1016-9
 (tucked)—woman's 1136-40
 (velvet)—woman's 1158-9
 (with waist-seam)—girl's 756-60
 (with waist-seam)—woman's
 1236-40
 (shirt conversions)—woman's
 834-9, 856-8
 (bishop sleeve) 874-7
 (button through) 836-7
 (collar band) 837-9
 (evening) 856-9
 dressing gowns—man's 1056-60
 dressing gown—woman's 774-7
 kilt—woman's and girl's 598-9, 618-9
 nightdress—girl's 1178-80
 nightdress—woman's 778-9
 pinafore dress (day length)—woman's
 634-8, 656-9
 pinafore dress (evening)—woman's
 634-7, 639, 659
 playsuits (stretch towelling)—
 children's 934-40
 playsuit (towelling)—girl's 816-7
 poncho—woman's 58-9
 pop-over pinny—child's 34-7
 pyjamas—boy's 1176-7, 1180
 quilted skirt—woman's 1399
 shirt—woman's 556-8, 576-8
 shirt with tails—woman's 578-9
 shorts—woman's 956-7, 975-6
 skirt (basic) woman's
 76-9, 96-9, 116-9, 136-9
 (bias)—woman's 436-9
 (dirndl)—woman's 278-9
 (flared)—girl's 454-6
 (flared)—woman's
 76-80, 96-9, 136-8
 (four-gore)—woman's 276-7
 (knife pleated)—woman's 286-8
 (pleated)—girl's 256-9
 (quilted)—woman's 1399
 (six-gore)—woman's 536-8
 (straight)—woman's 1216
 sleeping bag—baby's 1356-9
 smock—girl's 1178, 1180
 trousers (basic)—woman's 716-9, 734-5
 (Bermuda)—woman's
 956-7, 976
 (Cossack)—woman's
 956, 958, 976
 (flared)—woman's 956-7, 974
 (gaucha)—woman's
 956, 958, 976-7
 (hipster)—woman's 1196-7
 (knickerbocker)—woman's
 956, 958, 976
 (turn-ups)—woman's
 956-7, 974
 trouser tops—woman's 996-9
 tunics—woman's 735-8, 996-9
 tunic and shorts—boy's 1176, 1180

underwear (knickers)—girls 817-9, 1080
 (petticoat)—girls 1078-80
 underwear (fitted slip)—woman's
 1096-1100
 (waist slip)—woman's 416-9
 waistcoat—boy's and girl's
 458-9, 476-7

Fashion Flair

Animal motifs 240, 400, 420, 480, 720,
 1000, 1040
 Appliqué animals 400
 Appliqué ideas 360
 Aprons 340
 Art deco 660
 Casual belts 160, 1340
 Big bloomers 1460
 Bolero 100
 Eskimo boots 60
 Braiding 180
 Bright on white 620
 Bunch of gay ribbons 500
 Capes 220
 Cheering chairs 860
 Cherry garland 1120
 Coach motif 1380
 Collars 1260
 Country style embroidery 260
 Cord work 180
 Corn 840
 Cuddly cats and kittens 1000
 Daisies and cherries 960
 Dressmaking with knitting 320
 Embroidery in fashion 440
 Embroidery motifs 260, 280, 720, 740,
 580, 840, 960, 980, 1020, 1120, 1160,
 1130
 Engine motif 1360
 Floribunda fowls 480
 Flowery cushions 1300
 Frills 120
 Frogging 38
 Gathering 1400
 Gathers 120

Gold leaf	600
Golden tassels	920
Great stars and little fishes	720
Hearts and flowers	1160
Japanese flowers	1020
Jersey hat	80
Lampshades	640
Living with the longer look	200
Love birds	1040
Magic carpets	520, 540, 560
Nature look	700
Neck lines	1260
Numdah rugs	520, 540, 560
Oven gloves	340
Poppies and corn	840
Quick sew cover up	780
Rose romance	800
Roundabouts	580
Rouleau fastenings	38
Scallops and Vandykes	1420
Scarves	460
Shawls to suit	380
Ship ahoy!	980
Shirring	1400
Skills with scarves	460
Skirts	220
Sleeping pretty	280
Smocking	140
Squares and circles	820
Suede bolero	100
Sweet peas all round	740
Tassels	920
Tram motif	1380
Tufted look	900
Tunics	220
Vandykes	1420
Ways with fabrics	1280

Volumes 16 to 18 are a continuation of the previous books and extend and develop the techniques and designs already given for dress-making, tailoring, knitting, crochet and embroidery.

There are chapters on how to create your own design details in dressmaking and on making up your own knitting and embroidery designs.

There is a new section on costume design including basic animal costumes—cats, tigers, rabbits—and twelfth and nineteenth century costume designs.

Also introduced in these volumes is a new look at special crafts—suede and leather crafts, hat making, enamelling, collage, bead weaving and batik are just a few of them.

These volumes begin again at page 1 but to avoid confusion the index numbers that relate to volumes 16 to 18 are printed in italic.

Index to volumes 16-18

Costume design

Basic animal costume	14
Cat	14
Dog	14
Elf	254
Fairy	254
Flower fairy	254
Jester	254
Nineteenth century	174
Pirate	254
Princess	254
Rabbit	14
Tiger	14
Twelfth century	74

Crafts

Batik	21-25
Bead weaving	61-65
Bead jewellery	261-265
Candlemaking	161-165
Collage	41-45
Costume dolls	241-45
Dried flowers	101-105
Enamelling	81-85
Fabric boxes	281-5
Fabric collage	41-45
Hat making.	1-5
Jewellery from beads	261-265
Lampshades	201-5
Leather and suedecraft	221-225
Paper sculpture	121-125
Pressed flowers	101-105
Suede and leather craft	221-225
Tie and dye	141-145
Weaving	181-185

Design in dress-making

Braids	296-300
Collars, trace	100, 118-9
Collars	96-100, 116-20
Darts	6-20, 36-8
Neck lines	76-80
Pockets	56-60
Pockets, trace	58
Seams, contour	38-40

Tailoring

Alterations	156-8
Bar tack	220
Basting	156, 160
Belts	198-9
Bridles	177
Buttonholes—handworked	258-9
—piped	178-9, 258
—sham	259
Buttons—sewing on	260
Canvas interfacings	136
Canvassing	140, 176-7
Catch stitch	180
Collars	236-8
Cuffs—gauntlet	216
—strap	218
Cutting out	138-40
Draw stitch	220
Easing	156, 160
Facing	196-8
Felling	220
Fitting	156-8
Grain lines	140
Hems	256-7
Herringbone stitch	140
Interfacing	136, 140
Interlining	136, 140
Invisible hemming	256, 260
Keeper button	260
Ladder stitch	200
Linings	136
Lining—inserting	276-80
Lining—sleeve	220
Marking fabric	139
Padding	136, 176-7
Pad stitching	180
Paper patterns	136
Pleats—inverted	160
—knife	160
—slit opening	160
Pockets	178-80, 196
Pressing	138-9, 158-9
Pressing roll	138-9
Shanks, button	260
Shoulder seam	156
Shrinking	160
Side stitch	200
Sleeves—lining	220
—plain tailored	216
—raglan	200
—setting in	200, 238-40
Slip basting	158, 160
Stab stitch	180
Stay tape	136, 178-9
Stitches—catch	180
—draw	220
Stitches—felling	220
—herringbone	140
—invisible	256, 260
—hemming	200
—ladder	200
—pad	180

—side	200
—stab	180
Stitching seams	157
Tailor's clapper	138-9, 158-9
Tailor's ham	138-9
Tailor's knot	160
Tailor's tacks	139
Thread	136
Top-stitching	158-9
Underlining	136, 140
Vent opening	218-9

Home crochet

Bedspread	54
Beadspread	294
Cushions—3-dimensional flowers	34
—flower	134
—rectangular	135
—tassel	134
—terracotta	135
Flower motif	34
Lampshade	194
Pelmet	114
Rugs—fireside	154
—spiral	155
Tablecloth	274
Tea cloth	274
Trimmings	35
Wallhanging	214
Window filigree	234

Knitting design

Attachments	206
Continental patterns	146
Darts	106
Drafting	146
Dress	66, 266
Fair Isle	126
Furnishings	186
Home furnishings	186
Introduction	6
Lengthening	227
Machine knitting	166, 206, 226, 246, 266, 286
Non-standard sizes	227
Pattern maker chart	226
Patterns	86-7
Shaping	106
Skirt—flared	7, 246
Sleeves	46-7, 266
Sleeveless jacket	286

Sleeveless top	26, 246
Squared paper	26
Stitches	86-7
Straight skirt—machine knit	246
Symbols	246
Tension	6
Trousers	146, 286
Working without patterns	166

Knitting and crochet patterns

<i>Babies</i>	
Angel suit—K	68
<i>Children</i>	
Hat—K	228
Cardigan—K	268
Jumper—K	228
Jumper—K	268
Jumper—striped—K	148
Skirt—K	148
Trousers—K	148
Trouser suit—K	228
Twinset	268
<i>Men</i>	
Aran sweater—K	28
<i>Women</i>	
Chunky jacket—K	168
Dress—classic—K	48
Dress and jacket—K	128
Gauche suit—K	88
Jacket—C	188, 288
Jacket—K	208
Jacket—chunky—K	168
Jumper—long line—K	108
Long line jumper—K	108
Skirt—K	208
Sports coat—C	8
Suit—C	188
Suit—K	208
Trouser suit—C	188
Tweed suit—K	248

Stitchery design

Abstraction	10
Beading	150
Candlewicking	170
Church embroidery—colour	70
—inspiration	70
—kneelers	90
—materials	70
—planning	70
—techniques	70
Colour	10
Flower square	252
Grouping	52
Inspiration	10
Kneelers	70, 90
Lattice smocking	210
Metal shapes	150
Metal thread embroidery	230
Mirrors	150
Mola work	192
Paillettes	150
Pears	10, 30
Rug—flat stitch	112
Rug—pile	130
Sequins	150
Shape	10, 52
Texture	30
Tone	10

Stitchery patterns

Bedspread	132
Blue town	212
Butterfly wall panel	110
Chair back	12
Cushions—anemone	252
—gypsophila	270
—floral	190
—hedgerow	32
—pansy	253
—peony	270
—primula	13
—thistle	290
—wool embroidery	50
Furnishings	232
Fairy tale embroidery	172
Handbag	94
Hedgerow pattern	32
Magazine rack—Florentine	72
Primulas	12
Slippers	152
Stool	50
Tablecloth	250
Wall panel	110

